

FEBRUARY

ANTIQUES



DOOR KNOCKER OF CAST IRON

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A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

Where Trout Fishing and Collecting Are Akin

WHO catches the greatest number of large trout in a season? The man with the luck? By no means. It is the man who fishes most persistently.

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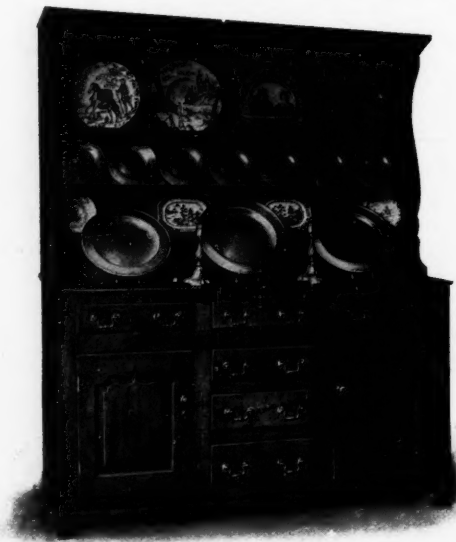
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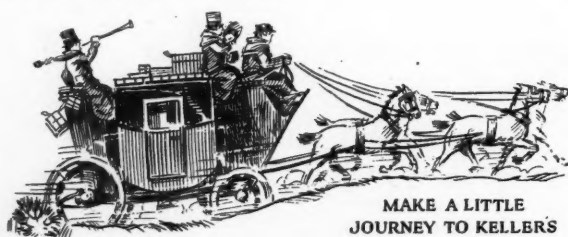
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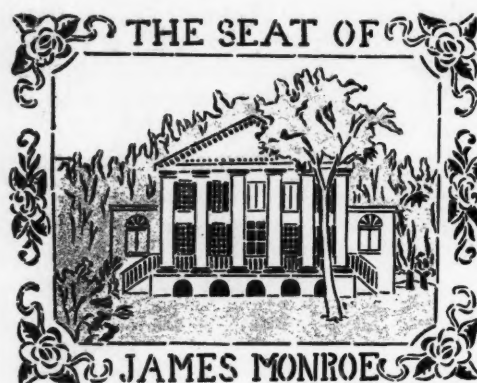
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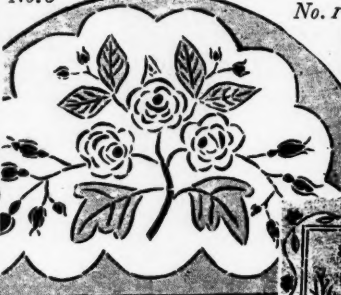
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RUG PATTERNS

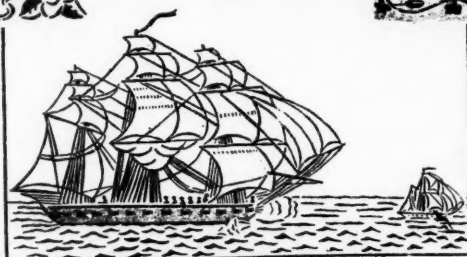
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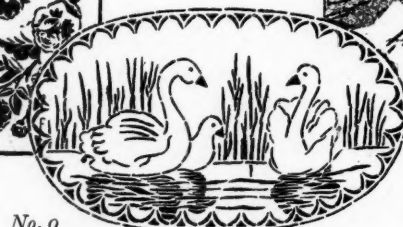
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ANTIQUES

TABLE of CONTENTS

Volume III

FEBRUARY, 1923

Number 2

	PAGE
A Door Knocker of Cast Iron	Cover
Dragpo	Frontispiece
Cobwebs & Dust: Editorial	59
More Light on the Block Front <i>Malcolm A. Norton</i>	63
Latch and Door Knocker <i>Roger Warner</i>	67
Little-Known Masterpieces: X. A Mirror Frame	70
The Lowell Railroad Bottle <i>Johnson O'Connor</i>	72
Tibetan Curios <i>Alice W. Kendall</i>	75
Books—Old and Rare <i>George H. Sargent</i>	80
The Home Market <i>Bondome</i>	83
Antiques Abroad <i>Autolykos</i>	84
Current Books and Magazines	85
Lectures and Exhibitions	87
Auction Notes	88

Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts
SUBSCRIPTION RATE, \$4.00 FOR ONE YEAR. PRICE FOR A SINGLE COPY, 50 CENTS

Changes of address should be received at least three weeks in advance of publication date.

If subscribers do not receive their copies by the tenth of the month, the Subscription Department should be immediately notified. Duplicate copies can not be sent after the fifteenth of any month.

To be assured of prompt attention, all communications pertaining to subscriptions should be addressed to ANTIQUES, Subscription Department.
Entered as second-class matter Dec. 6, 1921, at the postoffice at Boston, Mass., under the Act of March 3, 1879.

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DRAGPO OR DEFENDER OF THE FAITH

A Tibetan painting. Chinese in manner and unpleasant in subject, yet a very accomplished work of art. Observe the contrast between the distant and the beatific calm in the upper corners and the overwhelming disturbance below. See *Tibetan Curios*, p. 71.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume III

FEBRUARY, 1923

Number 2

Cobwebs & Dust

The Frontispiece

THE iconography of Oriental art is extraordinarily complicated, more so, if possible, than that of early Christian and Mediaeval art, a considerable part of which, indeed, probably owes its origin to Oriental sources. That being the case, there is probably little or nothing to be gained by attempting any extended analysis of the Tibetan representation of Drago, the Thunderer. Chinese influence seems evident enough in the method of delineation, and there are, in the various unpleasant events depicted, several arresting suggestions of the fourteenth and fifteenth century notions of hell cherished by Italian painters.

In fact, there are many elements here which occur in early attempts to picture the Christian conception of a last judgment. These considerations led to querying some of the learned ones of the Newark Public Library as to the identity and personal disposition of this Drago, whom the Tibetan artist has represented in such extremely unsympathetic guise. Here is the response. To the Attic it all seemed clear enough except the last sentence, until, with parental memory serving as interpreter, its subtle meaning spread across the mind like dawn in a vacant sky. So here is the explanation of Drago as it came:

"There is nothing more confusing to the Occidental mind than the multiplicity of personalities among which the minds of Buddhists disport themselves with equanimity. Many Americans find the 'Three Persons in one God' of orthodox Christianity difficult of comprehension. And the most orthodox get around their difficulty by the formula, 'This I apprehend, but I do not attempt to comprehend.'

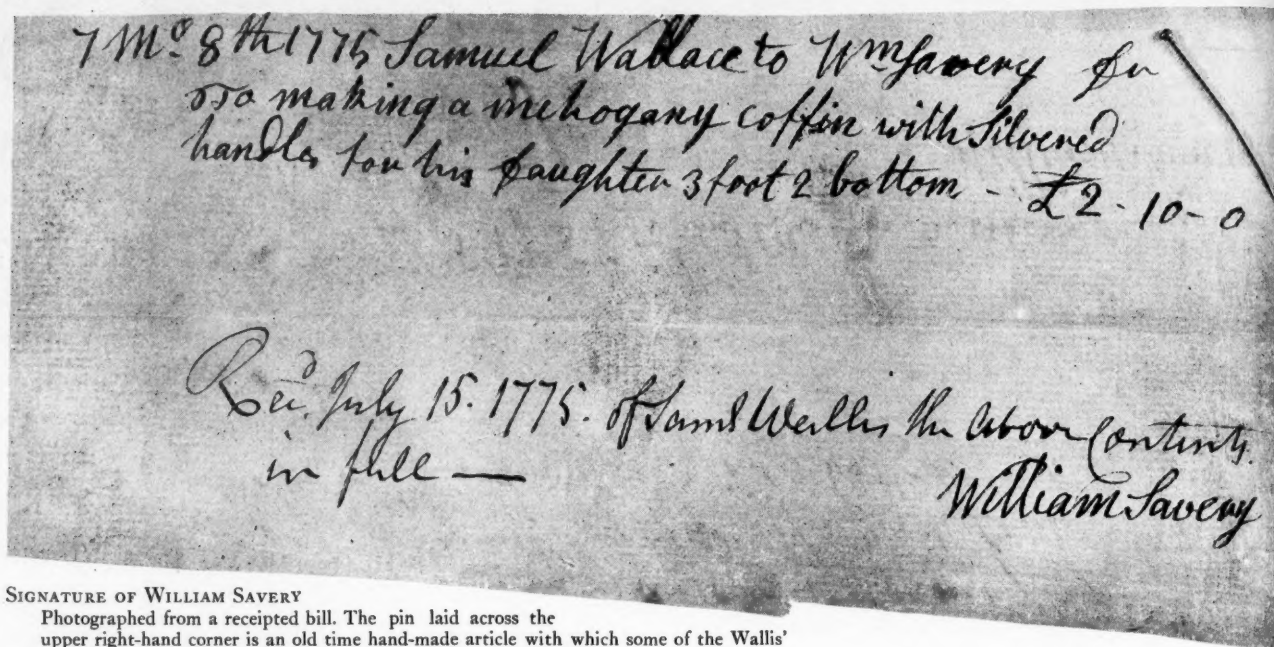
"The Buddhist has his Buddha—but he has him of several types: the general type is the Muni, or saint type. It is figured as a mendicant monk, without ornaments, with tonsured hair. It appears generally

upon a lotus flower, the symbol of divine birth. Then there are the Bodhisat type, the mild, calm form, called Z'i-wa, or Santi, or Siva; the angry type, T'o-wo, the howler, or storm-deity; the fiercest fiend type, Drago or Drag-s'e, including the lord-fiends. Drago, therefore, is Buddha, but he is also a howling fiend. And if you find the conception troublesome, that is because you are a crass westerner, in need of some hundreds of generations of cultured ancestors. And yet, haven't some of you a parallel in your own nurseries?"

It would be fascinating—though unprofitable—to enter into the question of temperamental multiplicity as it turns Buddhas, or babes, from somnolent saints to howling demons. It would be, for the moment, equally unprofitable to discuss whether, in the picture, the various attendant demons are individual devils, performing more or less independently of the strenuous creature who occupies the centre of the scene, or instead, are merely sub-manifestations of what Drago on the rampage can accomplish all by himself. Devotees of effective pictorial symbols, however, will have to search long and hard before they will find anywhere in art a much livelier suggestion of mad destruction driving forth on the wings of the wind than is discoverable in this not unusually notable Tibetan painting.

William Savery's Signature

OF William Savery, Philadelphia cabinet maker, little or nothing was known until a label of his was discovered in a lowboy in the old Manor House of Van Cortland Park, New York. That label helped in identifying a style, but it threw no light on the man Savery, or on his occupation beyond the fact that he made "all sorts of chairs and joiner's work." One item in the joiner's accomplishment of those days—and often of these, as well—was, apparently, the making of coffins. Through the courtesy of Dr. T.



SIGNATURE OF WILLIAM SAVERY

Photographed from a receipted bill. The pin laid across the upper right-hand corner is an old time hand-made article with which some of the Wallis' documents were fastened together. Courtesy Dr. T. Kenneth Wood.

Kenneth Wood, of Muncy, Pennsylvania, the Attic is able to present hitherto unpublished evidence of Savery's activity in this latter branch of his trade. It consists of a receipted bill addressed to Samuel Wallis, for the making of "a mahogany coffin with silver handles for his daughter, 3 foot 2 bottom." The bill is here reproduced in facsimile.

The hypercritical rhetorician may discover ambiguity in Savery's methods of expression, and the chirographer may criticise his handwriting as lacking the precise elegance which characterized that of John Goddard, for example. Yet his signature is not lacking in either style or dignity. There is ground for query as to whether bill, receipt, and signature are, all three, by the same hand. Comparison of the capital letters "S" and "W" as they appear in the "Samuel Wallace" of the bill and the "William Savery" of the receipt should dispel doubt as to the single authorship of these two items of the document. Savery's own signature is more firmly inscribed than the other words of the bill, but the forms of the letters in the two instances are virtually identical. But the few words acknowledging receipt of payment betray, in both phrasing and penmanship, the person of Samuel Wallis, whose name, be it observed, is spelled otherwise in the acknowledgment than in the bill.

Another Philadelphia Cabinet Maker

THIS Samuel Wallis, so Dr. Wood informs the Attic, was a Philadelphia merchant, ship owner and land speculator. He was a Quaker, born 1736, in Patuxet, Calvert County, Maryland. He died in Philadelphia of yellow fever in 1792. Wallis, who was,

in various business matters, associated with Judge James Wilson, a signer of the Declaration of Independence, maintained, in addition to his Philadelphia home, an extensive establishment on a huge estate in Tycoming county, which he called Muncy Farms.

He was married in 1769, to Lydia Hollingsworth of Philadelphia. The coffin, which Savery made at his behest, was for the couple's first-born child.

Examination of the papers of Samuel Wallis reveals half a dozen bills for fine furniture, among them one submitted, with receipt, by William Wayne. This is sufficiently interesting to be reprinted in full:—

February 18, 1770.

SAMUEL WALLACE [Wallis] to WILLIAM WAYNE	
To a case of Mahogany Drawers & Table	25- 0-0
[Later called a "Highboy"]	
To a Mahogany Desk & Casters	13- 7-6
To a Walnut Bure [bureau?] Table	3- 0-0
[Later called a "Lowboy"]	
To a High Post Bed Sted	1-15-0
To Curtain Rods for ditto	0-18-0
To Painting Ditto	0-10-0
To Bottom & Line for Ditto	0-19-0
To a Low Posted Bed	1- 5-0
To Painting Ditto	0- 7-6
To Bottom & Line for Ditto	0-19-0
To a Pine Table	0-16-0
To a Large Ironing Board	0-15-0
To Six Mahogany Chairs	12- 0-0
	61-12-0
By Cash of Your Self	18- 0-0
By Cash of Rubin Haynes	40- 0-0
	58- 0-0
Balance Due	3-12-0

Rec. Dec. 24 1770 of Samuel Wallis

three pounds twelve shillings in full of all acc.

WILLIAM WAYNE

This, by the way, is the first time, in so far as the Attic is aware, that William Wayne has been quoted in the annals of Philadelphia cabinet-makers. That he was no insignificant person is indicated by the price asked and received for the mahogany highboy and the desk. These two pieces are quite likely to have displayed some carving after the manner for which Philadelphia pieces are still famous.

But what may have been the nature of the two beds? The painted furniture of the Pennsylvania Dutch is familiar enough: but Wallis was a Quaker and the name of William Wayne certainly is far from suggesting Teutonic antecedents. Furthermore, what kind of painted bed decoration would have accorded with the elegance of a mahogany "drawers and table" and the sobriety of a walnut "bura table?" Perhaps the painting was merely some sort of varnish application: but, if so, why was it emphasized solely in the case of the beds?

Old Time Furniture Prices

WHILE prices are under discussion, the Attic will attempt to reopen an old topic. In *ANTIQUES* for May 1922*, the editor ventured to question the accuracy of even a facsimile bill of John Goddard's, calling for £440 in payment for ten mahogany chair frames at £44 each. However seemingly overwhelming the evidence of a genuine document, it remains beyond belief that any one in the American Colonies was buying chairs at £44 each, except as the price included some collateral transaction not numerated in the bill.

The Goddard bill is dated 1775. In 1770 William Wayne charged Samuel Wallis £2 each for six mahogany chairs. At approximately the same time, Chippendale's prices to his noble customers in England were on a scale but little higher. Here are some random excerpts taken from photographic reproductions of Chippendale bills published by Macquoid in his *English Furniture*:—

"10 mahogany parlour chairs covered with horse-hair and double brass nails £12-10; 2 mahogany elbow chairs to match £7; a mahogany elbow chair covered with black leather and brass nails £3-10; 6 mahogany chairs with arms for the library, the carving exceeding rich in the antique taste, the seats covered with green hair cloth £36." A bill of 1775 notes "10 cabriole chairs without arms, richly carved, neatly japanned yellow, and white varnished, stuffed and covered with green damask and finished with gilt nails £44."

In the light of these comparisons what is the probability of John Goddard's ever having received £44 each for his chairs, — twenty times Wayne's price, seven times Chippendale's charge for elaborate work?

*Vol. I, p. 207.

Tread Softly

OFTEN it is the small things of the world that make the most stir; perhaps because they can scramble about so much faster than more ponderous, and hence slow-moving, bodies. A case in point is the antique bug that found an alighting place on the cover of *ANTIQUES* for December. That apparently hardshelled and unsympathetic insect has been productive of more correspondence than any other single item that has been discussed in the Attic or in the more formal precincts of this magazine.

Apparently these iron bootjacks are more widely disseminated, and occur in greater variety, than had been dreamed of in the philosophy of the Attic. It was, for example, something of a saddening surprise to learn from a Connecticut correspondent that her family are happy possessors of an exact duplicate of the Attic bug, which duplicate, further, was purchased not longer ago than 1915—for the sum of nine cents—from Sears-Roebuck in Chicago, a firm not hitherto credited with antiquarian proclivities. A happy antidote comes from a Philadelphia household which harbors two such bugs—heirlooms from grandfather days. One of these indubitably elderly insects measures nine and one half inches in length and boasts gold spots on his back. The other, eleven inches long, is stamped on the under side with the name of "Harbsper Bros. & Co., Reading, Pa." From Gloucester comes news of a bug marked, "Daniel, Rue de la Fidelite, Paris." Other members of the Attic circle, now dwellers in New Rochelle, N. Y., cherish an ancestral bug that once did foot service at Walnut Hill, Maine. And as the Attic goes to the printer, a Washington correspondent reports encounter with another bug—of iron—in the French city of Tours.

Labor's Quiet Companion

A clear approach to an explanation of this variety of possible origins comes from a nationally distinguished friend, who, in matters of ferrous entomology, prefers that his name be withheld. But he remarks: "Thirty-three years ago, as a boy, I worked in the moulding shop of a foundry in Cornwall, England. At that time, men used to make bootjacks of this identical pattern for themselves, more or less surreptitiously. I saw many such made. In two or three cases that I recall they were made of brass, and I well remember the circumstances and the men who made them."

In another letter the same correspondent, who is a collector in several fields, continues: "I do not pay much attention to iron objects, whether cast or wrought. Occasionally I am amused by learned dis-

quisitions about pieces which, I am sure, were just made by workmen 'on the q.t.,' as we used to say. Door-stops, fancy table tops, mantel ornaments, match-holders, stands for the old-fashioned ironing-box, etc., were always so made more or less commonly in the shop, in the days before strict regulations made it impossible."

The upshot of all this—assuming, of course, the possibility of an upshot—is that certain articles of common use in certain materials may be produced and reproduced for generations without undergoing any appreciable alteration in style; while the material itself is often of a nature which defies any effort directed toward an accurate determination of age. The claims of fashion pass them by. Once a satisfactory balance between utility and ornamentation has been struck, fancy makes no attempt at elaboration.

Thus the bootjack bug remains a bootjack bug, with no evolutionary ambition and no evolutionary capability beyond the occasional acquisition of gold spots upon his back. So long as reluctant boots require to be pried loose from tired feet, so long will he stand and wait, performing mayhap between whiles, in the needful, if unexciting, capacity of door-stop.

Clay in the Hands of the Glass Worker

Apparently those who dwell in the vicinity of glass cup-plates should be disciples of disarmament. The clapboards of the Attic have quite creaked with protests against what have been characterized, virtually, as attempts to scuttle the good ship *Benjamin Franklin*

on its glassy sea by overloading it with doubts as to the genealogy of certain resembling relatives.

Far be it from the Attic to be concerned in scuttling anything,—from coal-bin to Flying Dutchman. Equally far be it from intention further to disturb the serenity of the nation by quarreling with Henry Clay. On cup-plates he appears in almost as many variants as are produceable by the combination of different borders, different edgings, and a changeable number of stars. In addition, there is the famous "*Henry Clay turned to the right*," which probably does not represent Henry Clay at all.

In the midst of this considerable group of Clay images, another type has recently been discovered, which some are inclined to call "*Henry Clay turned to the wrong*." It is published here side by side with its closest analogue among the generally accepted types. The careful observer will note, without much difficulty, both similarities and differences. Quite evidently the two plates are from different moulds. That in which the example at the right was cast shows less careful making than the other,—a fact more apparent in the reeding of the cornucopias and in the form of the letters than at any other point. This, in itself, would seem to imply a later date of production. Whether or not this *Henry Clay* is to be admitted into the official category of historical cup-plates is not for ANTIQUES to say. Decision really lies with the Society of Cup-plate Collectors now forming. In the meantime, the most, and the least, that the Attic can do is to exhibit any new discoveries and give opportunity for judging of their merits.



HENRY CLAY CUP-PLATES

That at the left is a well recognized example long known to collectors. That at the right has recently attracted attention as a claimant to recognition which authorities are inclined to deny. Courtesy of W. B. Brockway.



Fig. 1—BLOCK-FRONT DRESSING-TABLE
Made of San Domingo mahogany. Marked, "Made by John Townsend, August, 1783, Newport, R. I."



Fig. 2—CHERRY DRESSING-TABLE
Block-front, three drawers. A Connecticut example. Owned by the author.

More Light on the Block-Front

By MALCOLM A. NORTON

[INTRODUCTORY NOTE:—For this serious and careful study collectors owe much to Mr. Norton. His conclusions may not find complete acceptance. It is, however, quite evident from the tone of his article that such acceptance is the last thing that he is after. He is seeking further illumination of a perplexing subject which, in so far as yet known, is insufficiently documented. Such light as he himself is able to contribute he generously offers. Others who feel that they command the resources for either intensifying or diminishing the candle-power thus far developed, can—in all fairness—hardly fail to spare them as readily as does Mr. Norton. It is only through presentation of all available data, and their interpretation, that a reasonable approximation of accurate knowledge may be obtained. The scholarship of collecting requires frankness and coöperation.—ED.]

THE very interesting and instructive article by Walter A. Dyer in *ANTIQUES** for May, 1922, I read with great pleasure. The origin and the makers of block-front pieces offer a subject of intense interest to every lover of American antiques. I was, however, surprised to read on page 207 the following: "Mr. Duncan A. Hazard, recorder of deeds of Newport, R. I., in his investigation says he has studied the work of other early Newport cabinet-makers and has found nothing to suggest that any of them ever attempted work in the same class as the God-

dards.'" Here is shown a three-shell block-front bureau of San Domingo mahogany, which, I believe, is quite equal to the work of either John or Thomas Goddard (Fig. 1). On the inside bottom of the upper drawer is glued a piece of faded and age-worn paper with the following inscription:

"Made by John Townsend
Newport R. I.
August 1783"

In the same family is a mahogany block-front grandfather's clock,† a perfectly wonderful piece of workmanship, with the same name and date on the inside of the door. They were both inherited by their present owner from an ancestor who was one of the Colonial ministers of Wethersfield, Conn., and who brought them from Newport where he had once been located.

Mr. James Davidson, of New London, Conn., has a block-front secretary with the inscription (Fig. 6):

"Made by Job Townsend
in Newport"

Many old-time collectors have known of these Townsend pieces for years. There were evidently two Townsends as well as two Goddards



Fig. 3—CHERRY BLOCK-FRONT DRESSING-TABLE (Connecticut type)
Unusual in that the blocking does not extend to lower part of bottom drawer.

*Volume I, p. 203.

†Not illustrated.



Fig. 4—DETAIL OF KNEE-HOLE DRESSING-TABLE
Attributed to Goddard. From *ANTIQUES* for May, 1922 (p. 207).

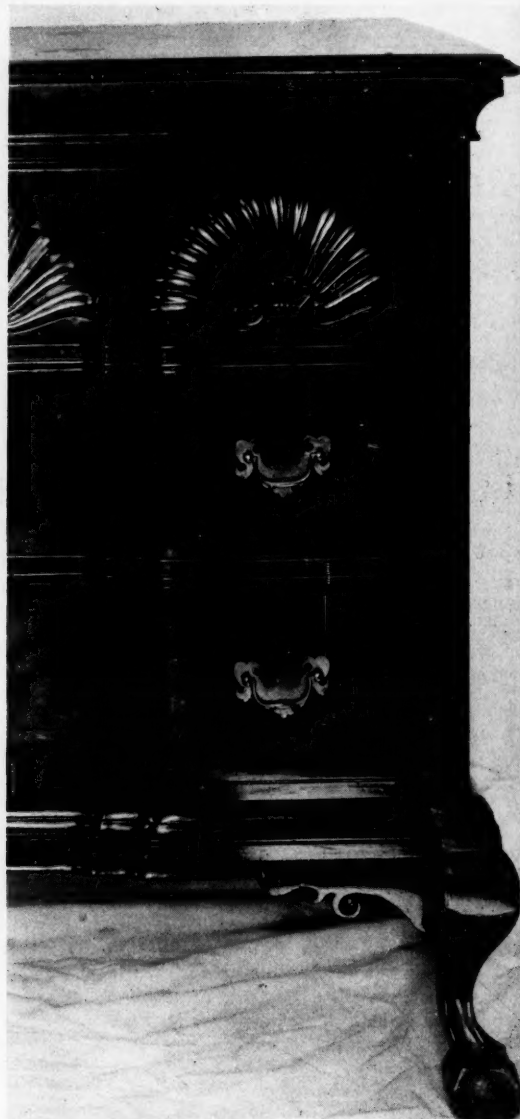


Fig. 5—DETAIL OF FIG. 2

in Newport, and it is to be hoped that Mr. Hazard will be able to learn and tell us more about them and their work.

I am not quite satisfied that the Goddards originated the block-front, or, indeed, that the type originated in Newport. The Connecticut pieces, of which I have four examples, three of which are here shown, are, in my opinion, as early as the Newport pieces, with the exception of the Davidson piece. Many Connecticut examples are of cherry, a wood which we often find in pieces of a much earlier date than those of the same style made in mahogany.*

I am inclined to place the cherry three-shell, three-drawer bureau, here shown (*Fig. 3*), earlier than the Goddard examples, but not earlier than the Davidson piece, although I have no data in proof of this belief other than this fact; out of the seven three-shell block-front *cherry*

*I own one piece, however, a cherry bonnet-top chest-on-chest, with the maker's name and the date 1803. Cherry was abundant in the lower Connecticut valley in the old days, and most of the furniture made there, from as early as 1700 until as late as 1820, was made of that wood. It is next to impossible, without the maker's name and the date on the piece, to tell even approximately the actual age of a cherry piece. My 1803 chest-on-chest is generally classed as of 1765, and the attribution would normally pass unchallenged.

pieces which I have seen, four have three drawers. The front feet are ball and claw, and the rear feet, long ogee bracket feet. The identity of every detail shows that these seven pieces were all made by the same man. The shells are as handsome as those on any of the Newport pieces, the workmanship is as fine, but the style of the three drawers is cruder, and this, with the mixing of the feet, I believe, indicates an origin earlier than that of the Newport pieces.†

It looks to me as if the Newport craftsmen may have copied from the Connecticut Valley makers and more fully developed their block-front furniture. Mr. Henry W. Erving's Connecticut Valley cherry bureau is more like the Newport pieces. It has four drawers, and fluted corners and the usual three shells. I feel sure indeed that all of these four-drawer pieces are later than are the three-drawer examples. It is at least possible that the Con-

†The line of reasoning offered at this point suggests an interesting question. After all, in the case of furniture—or of any other form of art expression—is the crude example, exhibiting mixed elements of style, to be viewed as early and tentative or as late and degeneratively eclectic?—Ed.

necticut craftsmen, seeing how well the Newport craftsmen succeeded in copying their work, followed them up with pieces like that of Mr. Erving's.*

I have a cherry block-front secretary which was found in Cromwell, Conn., thirteen

miles below Hartford, and was, for many generations, in the Stowe family. It is a typical, rather plain, Connecticut piece, as the early craftsmen made their pieces largely to order, and to suit the pocketbooks of their customers.

The block-front desk (Fig. 7) belonged to the Elizabeth Whiting family of Litchfield, Conn. The house in which it was found is one of the oldest in that town, but there is no record to show how old the desk is. It is made of almost black San Domingo mahogany. It is interesting and unique on account of the French or Hepplewhite feet, which are original. It is the only block-front piece with this style of feet which I have seen. All of the best experts

*Illustrated in Lockwood's *Colonial Furniture* (edition of 1921), Vol. I, p. 133.

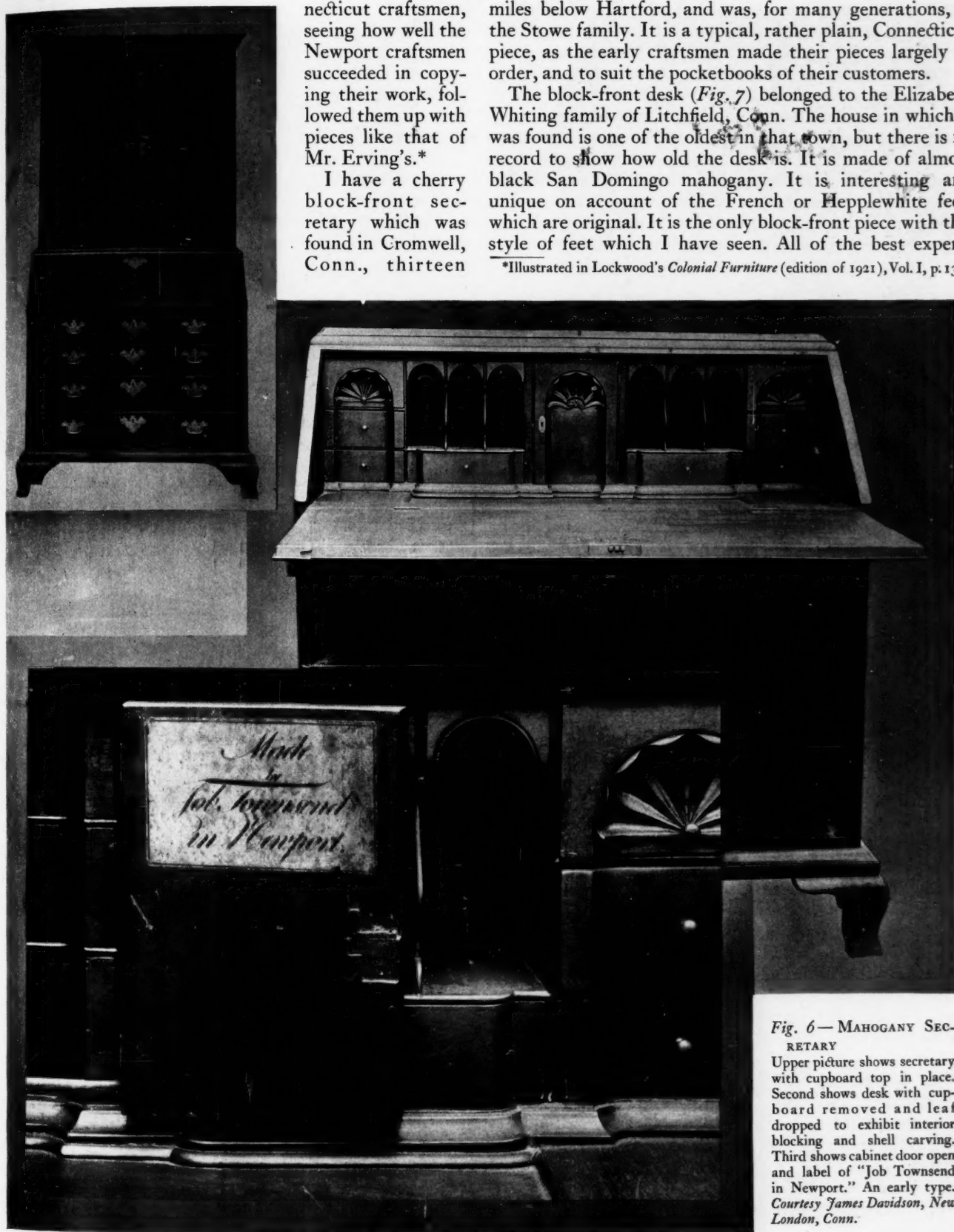


Fig. 6—MAHOGANY SECRETARY

Upper picture shows secretary with cupboard top in place. Second shows desk with cupboard removed and leaf dropped to exhibit interior blocking and shell carving. Third shows cabinet door open and label of "Job Townsend in Newport." An early type. Courtesy James Davidson, New London, Conn.



Fig. 7—BLOCK-FRONT DESK

The moulding at the base and the Hepplewhite legs offer an interesting stylistic anachronism. Owned by the author.



Fig. 8—MAHOGANY BLOCK-FRONT DRESSER

Unusual bracket feet. Circular blocking. Owned by the author.

pronounce them original. It was without doubt made in Connecticut, where independent styles of feet are not unusual. The writer owns a cherry highboy made in the Connecticut Valley, the two front feet of which are ball and claw and the two rear feet the usual Dutch type.

The small, curved block-front bureau (Fig. 8) is of a style that has been found in and around Newburyport, Salem, and Boston, but not often in the Connecticut Valley, although several are owned there, and the owners claim them to be Connecticut family pieces. The treatment of the front is called by dealers and others the circular or round blocking; whereas the usual blocking is known as square blocking. Mr. Dyer suggests that the circular blocking is the outgrowth of the serpentine front, and it strongly looks that way.

The circular block-front must be the oldest, and, therefore, the first block-front made, and this style of blocking, by the preponderance of evidence, originated in or near Boston. That city has, in my opinion, the strongest claim to having originated the block-front. None of the three-shell pieces that I have seen, however, came from Boston or its vicinity. Either the Connecticut Valley craftsmen or the Newport craftsmen were the first to use them. However, I make this statement guardedly, for there were great craftsmen in and all around Boston. That is where the greatest wealth and culture was, and its people furnished their homes with the best that our American craftsmen could turn out.

Figure 1 in Mr. Dyer's article should be attributed to the Boston or North Shore craftsmen, unless there is positive evidence to the contrary. I have never elsewhere seen such plain feet on a piece credited to John Goddard. Yet all craftsmen always made whatever design pleased their customers.

The Davidson mahogany secretary (Fig. 6) is the oldest type of square block-front I have ever seen, and Mr. Davidson informs me that Mr. Lockwood has made the

same statement to him. It has a flat top with blocking on the doors and on the interior drawers, showing quite a handsome interior. The large drawers are straight without blocking. This piece looks as if it were the starting of the block-front pieces, yet the blocking is not circular.

It offers strong evidence in favor of the block-front's origination in Newport, yet I still believe that the circular blocking is the oldest and the first blocking ever found on New England furniture. Unfortunately, this Davidson secretary has no date, but examination of it will convince any student that it is earlier than any known Goddard piece. If, therefore, the block-front originated in Newport, it is quite likely to have originated with Job Townsend and to have been brought to its highest state of perfection by John Goddard and John Townsend. The Goddards, being the best known today, are, like the Willards and their clocks, getting credit for many pieces that were never made by them. Has any one ever seen the name of John or Thomas Goddard on any block-front? I have not enjoyed that good fortune. Yet there must be a number of such pieces or we should not know the little that we do know about the Goddards.

I have not discovered a Connecticut or North Shore block-front with the maker's name or date on it, yet there must be a few such pieces and I hope some one will call the attention of ANTIQUES to them.

I have, during several years, made a careful study of block-fronts, with the following result: I believe they are the outgrowth of the serpentine-front pieces; that they were developed gradually by Boston, Connecticut, and Newport craftsmen, and reached their highest development at the hands of the Newport workmen. To say that they originated in Newport is, to judge from the pieces I have seen, claiming too much. Yet, I shall look eagerly for any information on the subject which the readers of ANTIQUES will send to the magazine.

Latch and Door Knocker

By ROGER WARNER

[INTRODUCTORY NOTE:—This brief appreciation, which makes no pretense of being more than an outline sketch, will serve, perhaps, to direct attention to a large subject on which detailed information is lacking. If promises hold, *ANTIQUES* hopes to be of use, ere long, in helping to make up the deficiency.—ED.]

EARLY American latches and knockers were admirably suitable. They belonged to their doors, and played a most important part in the harmonious entrance units which we admire so much today. Their study is full of interest for those who take pride in America's artistic past. Their selection, too, for use on the homes of today gives unusual chances for personal expression, for the securing of that rare—though much discussed—quality, individuality.

Consider, first of all, America's "iron age" in hardware, which we are just beginning to appreciate. The early buildings—Gothic in stylistic affiliations—erected by the English colonists of the seventeenth century, furnished most interesting latches and knockers of wrought iron.

Such hardware was supplied by the village blacksmith, who was a craftsman indeed; for he wrought on his anvil not only nails and hardware for each new house, but a variety of farm tools, as well as andirons, fire sets, and shoes for the horses of a whole country side. And he toiled with much care and considerable originality, as his handiwork shows. Naturally enough, he followed training received in Old England. He instructed his apprentices to fashion the forms which he knew so well, and they, in turn, their apprentices, so that the early English styles persisted for many years.

The pear-shaped ring (*Fig. 1*), which served as knocker on the first of our Colonial dwellings, was door-handle and latch as well, for at its pivot it released the catch on the inside of the door. Its counterpart may be seen today on the doors of the quaint half-timbered cottages of Essex and Surrey.

Fortunately, a complete first-period Colonial door has been preserved in the museum at Deerfield, Massachusetts.* This, the oaken door of the old Indian House, scarred in the attack of 1704 by savage tomahawks, which

in one place hacked clear through the thick battens, is adorned with just the kind of wrought-iron latch and knocker described. The ring was placed slightly off centre, and at a height convenient for the hand. Taken in conjunction with the wrought-iron nail heads which stud the door in diagonal lines, it imparts a delightfully simple charm to the doorway. The few but vigorous elements of decoration lift such a structure entirely out of the barn-door class, though it is almost as lacking in embellishment.



Fig. 1—LATCH AND KNOCKER
From the "Old Indian House" at Deerfield, Mass.

In the first quarter of the eighteenth century—and possibly earlier—there was used upon the Colonial door the separate iron door-handle in conjunction with a latch (*Fig. 5*). It was finely wrought, altogether graceful, and nicely tapered to fit the hand. It terminated at either end in a triangular piece of thin hammered iron, which was often given an extra twist or fanciful curve in keeping with the blacksmith-craftsman's humour of the moment. Sometimes a decoration occurred in the centre of the handle—a series of ridges, or the initials of the owner impressed with a chisel.

This style of door-handle was used all through the eighteenth century and even into the nineteenth, until the passion for the modern door-knob took full hold. In rural communities, it continued to be made of iron—sometimes of steel. After braziers became established in the Colonies, the latch handle was cast in solid brass to match the new styles in knockers.

For knockers during the eighteenth century, brass was the popular material—good white brass with a gleam and lustre all its own. It was not the only material used, however, for even the most refined knockers sometimes appeared in bronze or in iron. Instead of being wrought by hand, knockers were now cast in sand moulds from wood-carver's models. As a consequence, the touch of the craftsman persists, for the carvings were not absolutely symmetrical. Their little variations in design add to the interest and charm of the finished product. Brass knockers were often hand-chased in fanciful scrolls, or were engraved with the owner's name. The bolts that attached them to the door were still wrought in iron, as were the crudely threaded nuts.



Fig. 2—DOOR-KNOCKERS OF THE "S" TYPE

An early Georgian form which combines grace of curve with simple massiveness of general effect. Nothing much better has been devised. From the Metropolitan Museum.

*Discussed at length in *Old-Time New England*, for January, 1922, p. 167.

Fig. 3—THE BRASS DOOR-KNOCKER

At the top. A dated example (1801), showing the persistence of the urn motif, which was so popular throughout the latter part of the eighteenth century. The script monogram, the numerals of the date, and the punch border of the centre medallion are more characteristic of the late eighteenth century than of the nineteenth. The urn, itself, however, lacks the elegance of form that we should expect of the earlier period.



Lower left. A patriotic type, with the name of the householder engraved and enamelled. Difficult to date with certainty. Lettering suggests first quarter of nineteenth century.

Lower right. A late Georgian type in which the favorite Sphinx and urn are brought into conjunction. Interesting and vigorous design, though lacking in finesse.

All three examples in the Frishmuth Collection, Pennsylvania Museum.



With the dominance of classical architecture, more elaborate knockers became popular. They were used all through the Georgian period and for some years after the Revolution, in connection with the type of architecture now popularly called Colonial. Through these epoch-making years, knockers were so varied in design and hence in cost that they frequently revealed much of the social, political, and economic circumstances of the people on whose houses they appeared.

The "s" type of knocker seems to have been the first to be used on Georgian dwellings in America (*Fig. 2*). It was a powerful thing, easy to grasp, and protruding with a fine assurance from the middle of the panelled door. Its knock was deep, sharp, resounding: just the kind of sonorous summons for the homes of a people now realizing economic power and social importance! This type of knocker was usually placed on the centre stile of the door; but, where the door had more than three stiles, on the one nearest the door handle. Often it was placed lower on the door than the "urn"-shaped knocker which followed it in popularity.

The "urn" knocker (*Fig. 3*) signalized the full tide of Georgian architecture. It appeared in numerous variations and underwent changes as the years passed, and changing public taste in England was reflected somewhat belatedly in America. The urn-shape appeared in connection with shells, garlands, sphinxes or sphinxes' heads, lions, lyres, and other items of classical ornament which the brothers Adam had done so much to popularize. It varied in size, refinement, and proportions. Toward the end of the eighteenth century, as American doorway treatment became less robust, urn knockers grew almost spindling in shape—their ornament almost super-refined and delicate. They were in harmonious accord with the graceful urns on the gateposts and with the slender flutings of columns and pilasters.

One of the best of these "urn" knockers is one of which I am myself the proud possessor. I procured it from the door of an old house in Long Island. The piece is of cast iron (see cover) but well executed. The design appears to be Georgian, very nearly at its best for this sort of thing. The first illustration in Figure 3 shows the subsequent debasement of the type.

After the Revolutionary War a newly awakened national consciousness found expression in the "eagle" knocker, a type which promptly ousted the British lion that had been popular in earlier years. It was a fine thing indeed to have the national bird perched upon the door, to be seen and touched by all who entered!

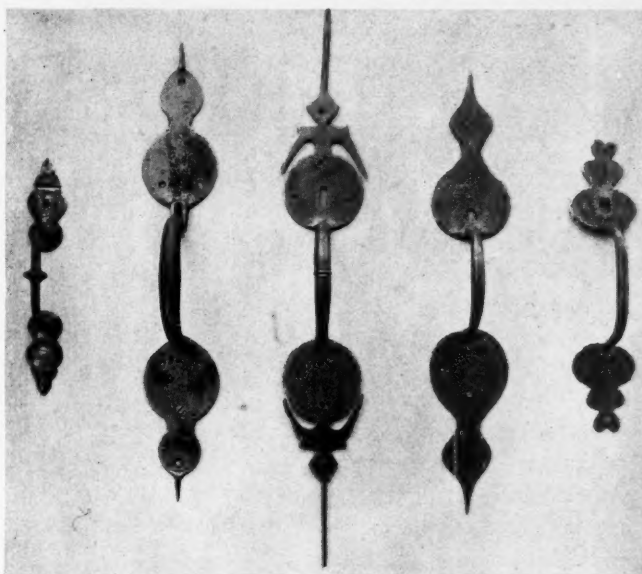


Fig. 5—LATCHES

Some fine examples of blacksmith production. Exact dates for this kind of work are difficult to set. These pieces may be of the eighteenth century or of the early nineteenth. Center example probably early eighteenth.

Today, of course, the awakened affection for all things early American has not failed to include old-time knockers and latches. In consequence, ancient Colonial doorways, with their original hardware, are becoming annually more rare. Yet this does not preclude the necessity for selecting for suitability in procuring old hardware for modern use. The satisfaction of depriving an ancient door of its pristine glory of iron or brass offers insufficient compensation for unsuitability. Choice should always be determined by appropriateness to the general design of the home, and it may well be undertaken with deliberation and arrived at only after careful searching. Latch and knocker, more than other detail, will decide the first effect of the dwelling upon those who approach it. Modern knob and doorbell are usually efficient enough, but they are bound to be much like those on the house across the way, and similar to all on the next street. And they possess—do what you may—an atmosphere definitely impersonal and frigid. There's something about them that seems to hold you off. "Punch the door-bell and wait for somebody to let you in," is the warning they seem to sound. But latch and knocker are cordial, hearty, familiar. "Raise the knocker, lift the latch—walk in," runs their invitation. By all means—the latch and knocker!



Fig. 4—DOOR-KNOCKER—OLD AND NEW TYPES

From left to right: "S" type; Adam; early Empire; Pseudo-Classic; Jenny Lind (1850); Adam; Nondescript. Actual date of making is not necessarily that which the style suggests. From the Metropolitan Museum.

Little-Known Masterpieces

X. *A Mirror Frame of Chippendale's Time*

THE origin of the old-time mirrors treasured in American homes is not always easy to trace. Some were made in England, some in France, some in Italy, and not a few of the simpler ones by local workmen in the Colonies. But no one appears to have had the hardihood to attempt a clear differentiation among existing examples. For some reason, as difficult to understand as to state, a mirror frame appears to display fewer distinctly national characteristics than does any other article of furniture.

But however true, in general, the foregoing statement, there are exceptions,—brilliant ones. For example, no one would for a moment mistake the superb eighteenth century mirror here illustrated for anything other than an English piece. Neither would he hesitate long in attributing it directly to one of three makers: Matthias Lock, Thomas Johnson, or the master Chippendale, himself.

So much is clear on the basis of a rather hasty examination, without aid of documentary support; nor is this available in step-by-step progression from first owner to latest. But Mr. Hayward, fortunate possessor of this piece, states that it is one of a pair imported by Robert ("King") Hooper of Marblehead, in one of his own ships, for a wedding present to his daughter Alice, who married Jacob Fowle on November 7, 1765. At one time, in its process of hereditary shifting, it was in the family of Professor Alpheus Crosby of Dartmouth College, whose first wife was a descendant of the original owner.

It is pleasant to have the documents—or traditions—and the evidences of style supplement each other so perfectly. At the time of this mirror's importing, the Rococo style of Chippendale and his followers was in full flower. In the *Director* of 1763 we shall find a number of mirror designs so similar to the one here illustrated as almost to defy discovery of important points of difference. Of its type, then, we have, in the present instance, a very nearly perfect example.

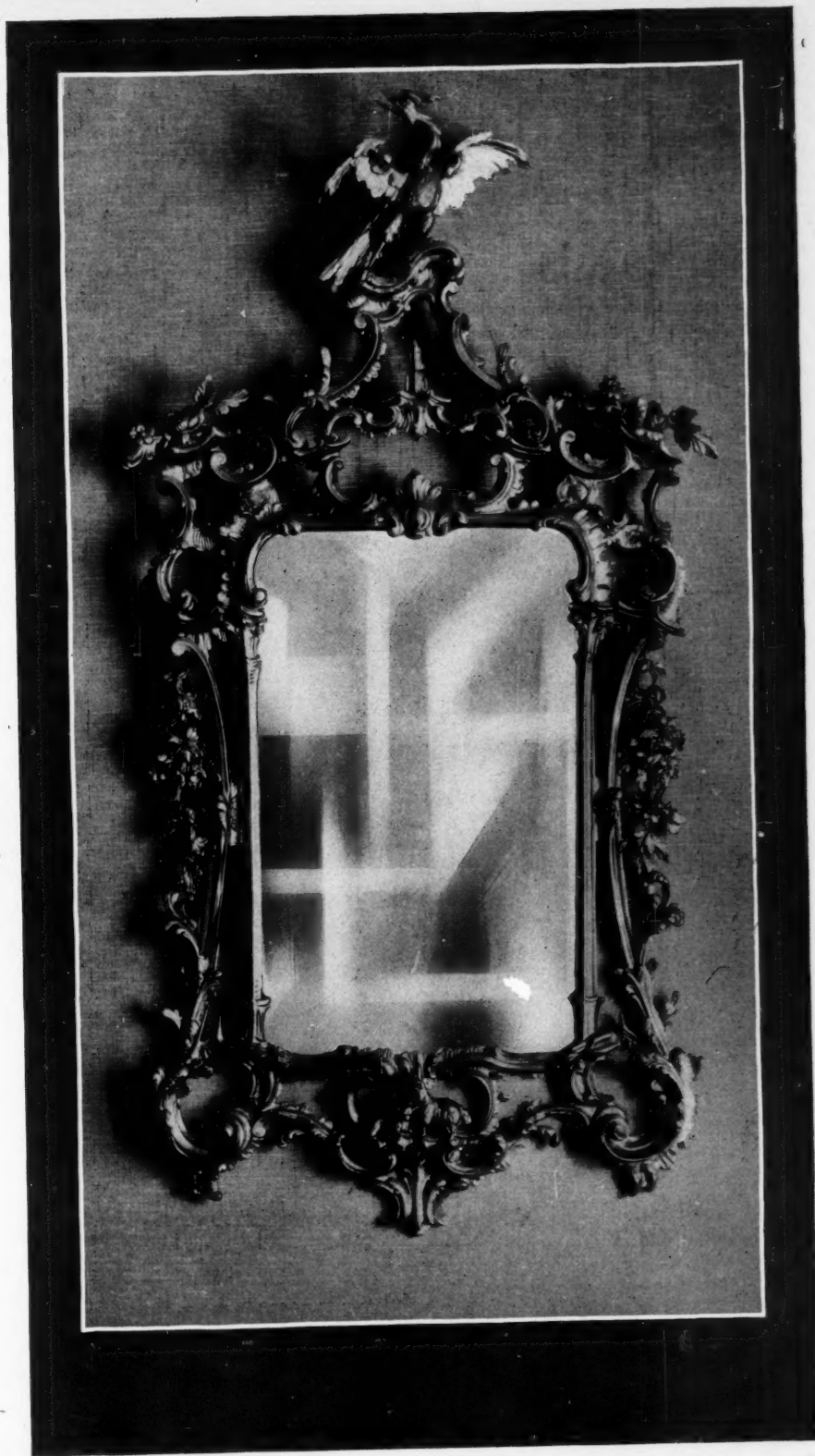
That, however, does not settle our mirror as inevitably by Chippendale, though the evident mastery in the carving tempts to that easiest attribution. The really notable frame-maker of his time, indeed, ap-

pears to have been Thomas Johnson, at the Golden Boy in Grafton Street, St. Ann's, Westminster. Johnson exercised a somewhat fantastic style, which, in considerable measure, depended for its effectiveness upon the skill with which bird, animal and human forms were disposed among the elaborate curves and festoons of his designs. Zoologically speaking, the frame under discussion is very restrained for a Johnson product; yet the carving of the strange bird which surmounts the piece and of the two sheep, which occupy the medallion space at the bottom, bespeaks an eye closely observant of animal forms, and a hand practised in their delineation.

The considerations here emphasized are, however, merely indices of authorship; they are far from constituting the material of conclusive proof. It should be sufficient to know that in this frame we have a remarkably preserved and thoroughly characteristic example of the kind of workmanship produced in England during its great period of furniture making.

At the time when this mirror frame was executed the art of wood carving was still in the ascendant. At a slightly earlier date, when ornament was considerably freer and broader in effect, frame carving was rather roughly done and the finer surface finishing was left to the gilder, who accomplished his task with successive coats of size and whiting. After 1770, when Robert Adam brought to England from Italy the use of composition ornament as a cheap substitute for carving, carving and "compo" appeared frequently in combination, such as we find in Heppelwhite or Adam mirrors crowned with carved urns and rosettes, from which depend "compo" festoons supported on strands of wire. At a later time, plaster medallions are of not infrequent occurrence.

But in the 1750's-1760's the delicate exactitudes of the turn of a flower petal and the veining of a leaf were chiselled in the wood itself, and the gold was applied over the thinnest possible surfacing, so as to avoid obscuring the refinements of a pattern dependent for its effectiveness primarily upon qualities of line rather than of mass. In the mirror under discussion the gilding has, unavoidably, obscured some of the carved detail. Obviously, however, it has not been used as a substitute for it.



LITTLE-KNOWN MASTERPIECES

X. MIRROR IN CHIPPENDALE STYLE

One of a pair imported for a wedding present in 1765.
Owned by Ralph C. Hayward.

ANTIQUES, *February, 1923*

The Lowell Railroad Bottle

By JOHNSON O'CONNOR

(Illustrations for this and subsequent articles from the Ruth Davies O'Connor collection)

[INTRODUCTORY NOTE:—The collector of bottles is an incipient historian of industry. Of course, if he is collecting merely for color or variety—that is, for outward appearance—he has no more than an accumulation of material which others must, in time, interpret, if it is to serve its full purpose. But the *why* and *whence* of things which accumulate usually present themselves as insistent questions, the answers to which must be found if satisfaction in possession is to be maintained. When, for example, a bottle is looked upon as a document the understanding of which gives the key to a wider understanding not only of glass but of men and affairs as well, it begins to take on dignity and importance. That, in any case, is the view of Mr. O'Connor. In this study of the Lowell Railroad bottle, he is at-

portation of either coal or granite; but this is not true of the Lowell road, which was planned for carrying general freight. One cannot determine, from the bottle, whether the rails are wood or iron, but the ends of five ties are distinctly visible. A driver is seated on the front of the wagon. Above the horse and wagon, and curved slightly to follow the edge of the bottle, is embossed the word *Railroad*, while under the horse and wagon, and curved in the opposite direction to follow the bottle's other edge, the word,

Lowell appears.

Reverse. Lengthwise, on the reverse side, is a small eagle with wings spread. Scattered above and about the eagle are thirteen five-pointed stars.

My example stands five inches to the shoulder and six inches to the top of the neck; it is three and three-quarters inches wide and a little over two inches thick. There is a rib at each side at the parting line of the mould.

The bottom shows a round scar where the pontil, or punty rod, was broken off in the course of manufacture. These pontil marks show distinct characteristics, which I hope to discuss more fully at some subsequent time. This particular pontil mark is an irregularly broken raised ring showing clearly that a tube

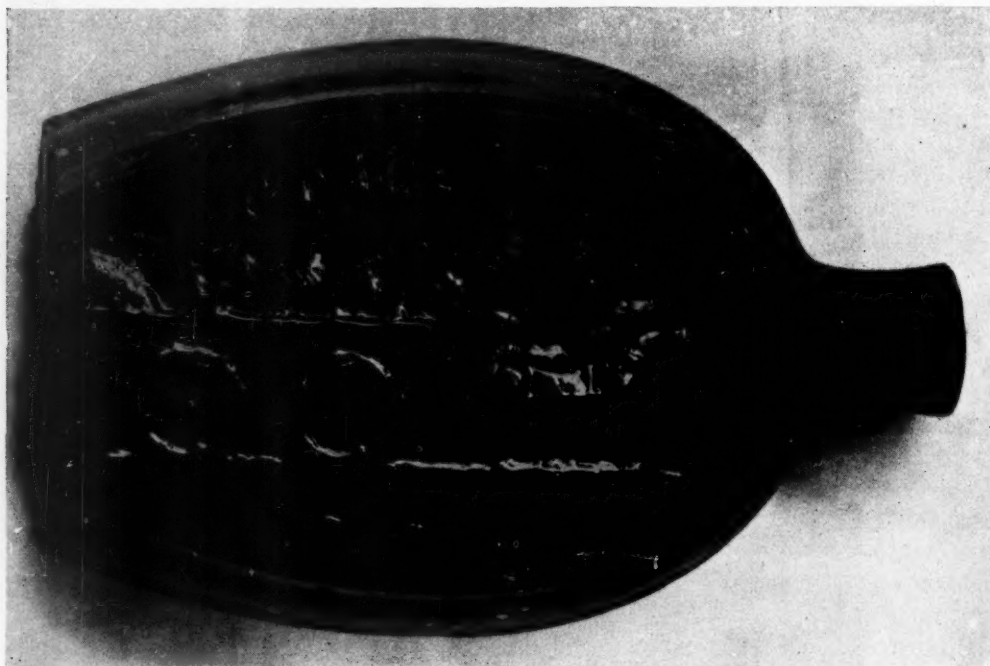
three-quarters-inch in outside diameter and one-eighth-inch thick was used as a punty rod.

The neck is sheared and left plain, without either collar or ring.

The glass is a rather muddy olive green in colour and contains many small air bubbles.

Occurrence

The Lowell Railroad bottle is not rare, neither is it easily found. It ranks, I should say, as rarer than the Taylor-Washington bottle made at the Dyottville Glass Works and labelled *The Father of His Country* and *General Taylor Never Surrenders*, but not as rare as any of the Jackson-Washington bottles. It is not found so often as the double-eagle bottle with plain ovals, but more often than the double-eagle bottle with *Stoddard, N. H.*, in one oval. It is more commonly found than the Pikes Peak bottle, but not so commonly as the Masonic bottle with *Keene* in the oval. This is of course only my personal experience. I should like



THE LOWELL RAILROAD BOTTLE
Obverse, showing horse and cart with word *Lowell*.

tempting to establish, beyond peradventure, one or more facts in the history of glass manufacture in America. If successive studies may enable the sure establishing of other facts, the result will closely approximate a history of the entire subject. Mr. O'Connor's method of procedure should commend itself to students of American glass. As for his premises and his conclusions, he will welcome criticism and emendation of both.—ED.]

Description

A HALF-PINT BOTTLE. *Obverse.* Lengthwise, a horse draws a loaded wagon along rails. Mr. Van Rensselaer in his book *Early American Bottles and Flasks*,* states that the wagon carries coal. But in the example which I own, and in those which I have seen, it is impossible to tell whether the load is coal or granite. As a matter of fact, I am inclined to think that it is neither, but just what one would expect to be carried on the Boston and Lowell Railroad,—a miscellaneous assortment of barrels. It is true that most of the early horse railroads, of which this bottle gives a representation, were for the trans-

*Page 102.

very much to hear from others who have had experience in seeking these bottles and learn whether or not my present judgment is generally shared.

Date & Significance

Patrick and his Lowell associates first conceived the plan of building a Lowell-to-Boston railroad in 1829.* A regular stage line had connected East Chelmsford (which later became Lowell) with Boston since 1822. The line for a macadamized road had been surveyed previous to 1829, and it was planned to run rails over this road and to draw wagons carrying general freight to and from Boston by horses. Several roads of this type were already in operation. One of the early ones, built at Quincy, Massachusetts, dates from 1826.

When he began the venture, in 1829, Patrick planned to make the Boston and Lowell a railroad of this type. But before the close of 1830, steam had asserted itself so strongly that it was impossible for the backers of the Boston and Lowell to overlook it longer. The Stockton and Darlington Railway, the first public railroad to be operated with steam, had been opened September 26, 1825. Although originally planned for freight only and to be operated by horse power, it was opened with one of Stephenson's locomotives, and, one month later, carried passengers in a single coach. England opened the Liverpool and Manchester Railway, September 15, 1830, but, previous to the opening, in October, 1829, Stephenson's locomotive, *The Rocket*, had been tested on the rails.

Thus, in 1830, the idea of horse power for the new Lowell road was abandoned and the plans for an all-steam road substituted. This fixes the date of the Lowell Railroad bottle as 1829-1830. Previous to 1829 the road had not been conceived, and after 1830 a steam locomotive had replaced the horse shown on the bottle.

We could, however, have predicted this date even without a knowledge of the railroad history of the period, though we shall mention here only one indication. A well-known bottle is embossed with Taylor's head on one side with the words *Dyottville Glass Works, Dyottville*, around it. This bottle lacks the scarred base of the Lowell bottle, but shows clearly the impression of the "snap," an improvement over the old punty rod. The Dyottville Glass Works worked under that name for six years only, 1848-54. The Taylor bottle shows that the "snap" had been invented and the punty rod discontinued—at least at

the Dyottville Works—previous to about 1850. As a matter of fact, practically all bottles with scarred bases date previous to 1835. Knowing the railroad history of 1830 we may, however, use the Lowell bottle as a fixed point.

The Boston and Lowell Railroad was a Lowell enterprise, throughout, conceived by Lowell men, paid for by Lowell money and started at the Lowell end. So was also, we have every reason to believe, the Lowell bottle. While Patrick was pushing his road toward Boston from the Lowell end, two other roads were being planned with Boston as their terminus,—the Boston and Worcester, and the Boston and Providence railroads. If a Boston concern manufactured the Lowell bottle, we should, in all proba-



LOWELL RAILROAD BOTTLE
Reverse, showing eagle and thirteen stars.

bility, find also Worcester and Providence bottles. But no such bottles are mentioned in Mr. Van Rensselaer's exhaustive list. Furthermore, no Boston manufacturer would have labelled his bottle merely *Lowell Railroad* but would certainly have included the word *Boston*.

Mr. Barber, in *American Glassware*,* classifies the Lowell bottle under *Miscellaneous Designs by Unknown Makers*. Mr. Van Rensselaer names Philadelphia as the place of manufacture. Pennsylvania had, in 1829, when the Lowell bottle first appeared, many plans of its own for horse-drawn railroads†; and any Philadelphia manufacturer wishing to show a railroad would probably have chosen a local subject.

Altogether, it is easiest to believe that the Lowell bottle is either of Lowell manufacture or was ordered and paid for by Lowell men. And what Lowell man of that time would have gone to Philadelphia to order a bottle when his own home town possessed a flourishing glass works?

*Cowley's *History of Lowell*, 1868.

*Page 76.

†Swank's *Progressive Pennsylvania*.



LOWELL RAILROAD BOTTLE
Sheared neck without collar or ring.

Place of Manufacture

Glass Works in Lowell. There have been three glass factories in or near Lowell.* The first, although not strictly in Lowell proper, was almost within sight of Lowell at Temple, New Hampshire. Here in 1780, on May 1, Robert Hewes of Boston began the construction of a glass house and completed it in the autumn or early winter of the same year. For various reasons, which constitute a chapter in themselves, this enterprise eventually met with failure.

The second attempt to construct a glass works in Lowell proved more successful. In 1802, twenty years after Robert Hewes abandoned his attempt, Hunnewell and Gore of Boston erected a glass house in Chelmsford. What is now known as Lowell did not receive that name until March 1, 1826, when East Chelmsford, a portion of Chelmsford, with a population of two thousand, was granted municipal independence under the name Lowell. The increased demand for glass which Robert Hewes had relied upon to help him at the close of the Revolution came to the Chelmsford Glass Works in 1812 when the closing of American ports gave another impetus to glass manufacture.†

From 1802 to 1827 success crowned the Chelmsford venture. In 1820 the plant consisted of one large building, 124 feet long by 62 feet wide, for the making of window glass; and in addition cutting, mixing, and pot rooms, a kiln for burning brick, a mill house, and a sand house. Two furnaces, three flattening irons, two tempering ovens, and six ovens for drying wood constituted the equipment. Near the works a handsomely furnished two-story residence housed the overseer. Around it were a number of smaller houses for workmen and their families. At this time the works employed between sixty and seventy persons.

In 1827 Hunnewell and Gore failed. In July 11, 1828, a new company was organized at the home of Simeon Spalding in Chelmsford and the works were reopened. Jesse Smith, William Adams, Daniel Richardson, and Amos Whitney, Jr., are some of the names which appear from now on as directors. In 1829 William Parker first purchased an interest in the works.

**Glass Making in the Merrimack Basin*, by Ephraim Brown, in *Old Residents' Historical Association*, 1881.

†*Allen's History of Chelmsford*, 1820.

Here is, I believe, the place of manufacture of the Lowell bottle. In 1829 and 1830, the years in which we know the Lowell Railroad bottle was produced, the Chelmsford Glass Works had just been reopened under a new management and were flourishing. What could be more natural than that some one interested in the glass works also had interests in the projected railroad or at least had friends with interests! Ephraim Brown, in his article on *Glass Making in the Merrimack Basin*, states that poor fuel, bad sand, and impurities caused iridescence or rainbow colours, brittleness, waves, and dark colours, especially green, in Chelmsford glass. In the example which I possess it is impossible to distinguish the iridescence because of the dark colour, but the glass is of a rather muddy green, quite different from the ambers or amber greens of other bottles of the same period. This makes it fit at least a part of the description.*

The names of some of those connected with the enterprise may be of interest. William E. Hirsch, born 1810, was a glass blower in Chelmsford and moved with the works to Suncook. In 1802, Frieze, a German glass maker, had visited Europe and induced Hirsch's father to come to America. The younger Hirsch began glass blowing at the age of sixteen. Other names among the glass blowers at the plant were Weber, Baruch, and Koch—all Germans.

Summary

To review our conclusions, the scarred base and sheared neck show the Lowell Railroad bottle to have been made certainly previous to 1840 and probably previous to 1835. Plans for the use of horse power on the Boston and Lowell Road were made in 1829 and abandoned in 1830. The date of manufacture of the bottle is, therefore, 1829-30; after 1830 steam locomotives were the absorbing interest and would certainly have been shown on the bottle in place of the horse-drawn wagon. At the time of manufacture of the bottle there was a flourishing glass works in Lowell,—the Chelmsford Glass Works. This was, in all probability, the place of manufacture of the Lowell Railroad bottle.

*The Chelmsford works were doomed. In 1839 they were moved to Suncook, N. H., where it was thought that lower costs, plus proximity to the sand of Massabesic Pond, would justify the change. Unfortunately the sand proved unsatisfactory and supplies had to be secured from Morris River, New Jersey. In 1850 the enterprise was abandoned.



LOWELL RAILROAD BOTTLE
The scarred base and pontil mark.

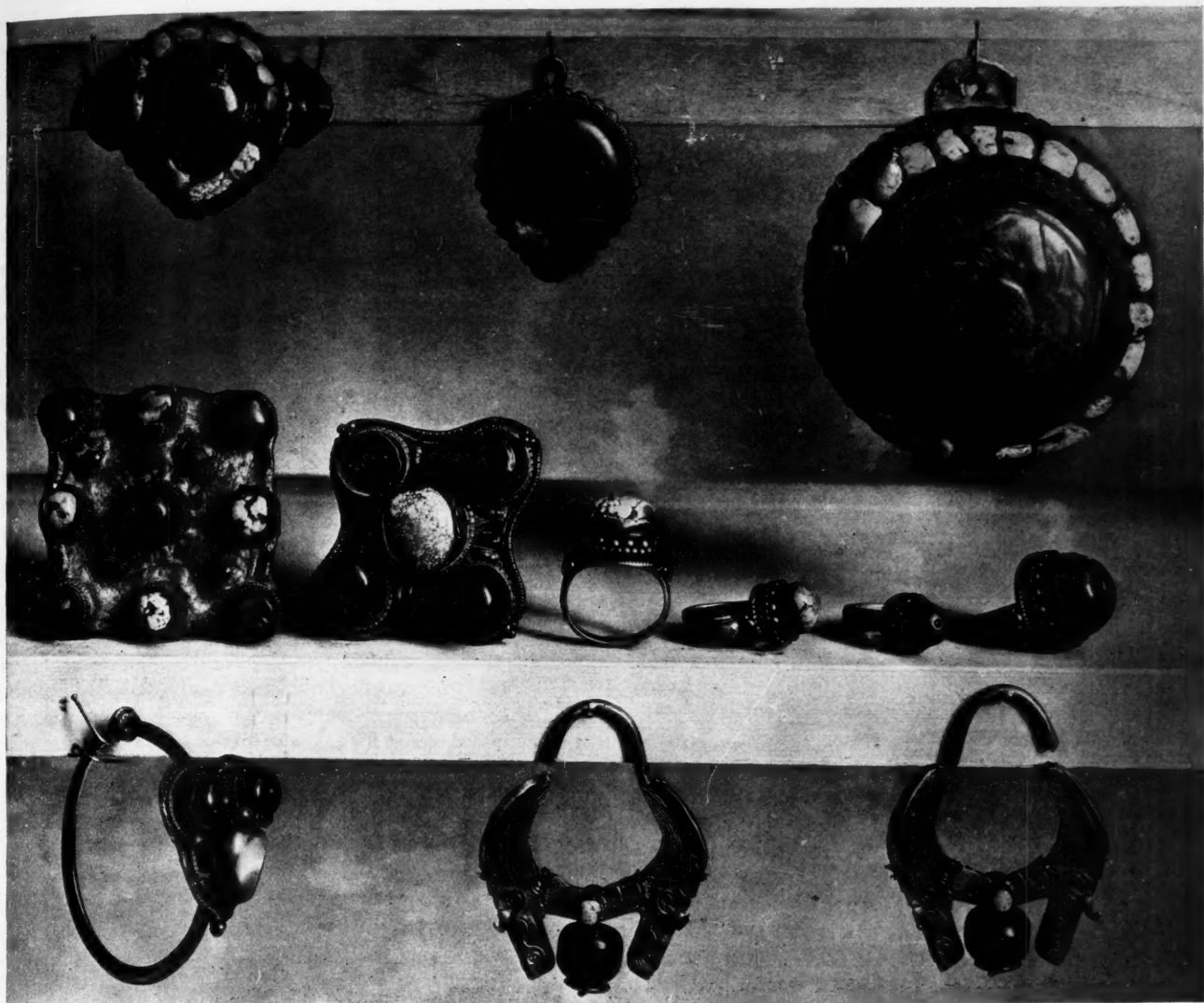


Fig. 1—TIBETAN JEWELRY

Upper row: Glass ornaments, set in brass, for an image belt. Left, turquoise and green glass; middle, white glass; right, half of a green glass Chinese snuff-bottle surrounded with turquoises.

Second row: Hair ornaments and finger rings of silver, with turquoise and coral settings. Coral quite likely to be imitation.

Lower row: Earrings of silver with turquoise and false corals.

Tibetan Curios

By ALICE W. KENDALL

[INTRODUCTORY NOTE:—Increasingly are the arts of Tibet finding their way into European and American markets, where they occasion a good deal of puzzlement to the majority of collectors. It so happens that the Newark Museum has somewhat recently come into possession of considerable material in this field, to the cataloging of which it has been giving careful study. The excellence of this accomplishment has led ANTIQUES to ask Miss Kendall, Curator of the Newark Museum Association, briefly to discuss Tibetan Art, with reference, primarily, to those objects most likely to be encountered in the normal course of general collecting. The illustrations are from photographs of objects in the Crane Collection of the Newark Museum.—ED.]

“NUMBER 534,” read the dowager to her companion as they made the rounds of a famous sales gallery last winter, “Bronze Statuette of Manjusri, Tibet, 16th-17th century. The divinity seated on lotus throne

swinging a sword in the right hand. Fine specimen. Height 6½ inches.”

“If there were two they’d make nice book-ends, wouldn’t they! What’s this? ‘Number 62. Two title pages of Tibetan sacred books in gold characters on a black ground, each with three miniatures, protected by veils. . . . Fine specimens of calligraphy.’ I suppose *some one* will pay a lot for those. Mary! Look at this! ‘Number 100. Charm-box of silver set with corals and turquoise. Southern Tibet or Nepal!’ I’m going to bid on that. Wouldn’t it make a stunning pendant! But what is a charm-box and just where is Tibet anyway?”

You may be interested to know that Number 534 sold for \$33.00, that Number 62 brought \$40.00, and that the



Fig. 2—BELL AND DORJE OR THUNDERBOLT. Typical shape and decoration. The tongue of the bell is long and slender. The device at the top of the handle is a head surmounted by a half dorje.

lady paid \$18.00 for her charm-box only to discover later that at least one of the corals was paste.

The Complete Geography of our school days says, in the section on Asia, "Eastward from the Pamir is the Central Highland, bounded by the Himalaya Mountains on the south and by the Tian Shan on the north. Crossing this highland from west to east and dividing it into two parts, are the Kuen-Lun Mountains. The highland south of the Kuen-Lun Mountains is Tibet." This statement may be enlightening to the wise ones, but the rest of us will look it up on the map. We may re-

member that, in 1904, a British Military Expedition from India penetrated Tibet as far as Lhasa, the capital, and returned with a treaty and much curious information about "The Forbidden Land." Then we shall recall that Tibet has lately figured in the public eye as the home of lofty and still unscaled Mt. Everest, as the setting for *The Green Goddess* in which George Arliss just completed a long run, and as a subject for consideration at international conferences.

Last winter, in New York, there were sold at least two collections containing important pieces of Tibetan art, chiefly metal work in the form of religious images and parts of shrines. In Leipzig, furthermore, a collection of old Tibetan paintings was placed on the market. In October, 1920, at Sotheby's in London, paintings, books, and temple objects were sold at prices ranging from £1-2-0 for a painting of one of the Eight Lord Demons to £75 for a temple throne heavily overlaid with hand-wrought copper-gilt. The Paul Collection, sold in London in 1913, contained a wide variety of objects: wooden bowls, spoons, pestles, pipes, inkstands, locks and keys, necklaces, earrings and ornaments, horse trappings—including a very fine saddle,—swords and other weapons, trumpets and bells, butter-lamps, prayer-wheels, vestments and other religious impedimenta, including two of the carved boné aprons used in sorcery, charm-belts and reliquaries, also a few books and paintings. The highest price at this sale, £58, was paid for a temple banner of embroidered appliqué on a brocade mount.

All this means little, perhaps, except to suggest that Tibetan articles of various kinds and values are moving

about in the collectors' markets here and abroad and are likely at first meeting to prove a bit puzzling.

Recalling once more that Tibet is flanked by India and more closely by Nepal, Sikkim and Bhutan on the south, and by China—to whom she pays nominal tribute—on the east, it is not surprising that Tibetan arts reflect to a marked degree the conventions and craftsmanship of her neighbors. For instance, the best of the silversmiths in western Tibet are Nepalese; those in eastern Tibet, Chinese. Yet the product as a rule has something about it that stamps it as Tibetan.

If Tibet borrowed her arts, she may also be said to have borrowed her religion. Buddhism, debased by contact with the native demon worship, sits astride Tibet. Objects connected with religious practice, therefore, form a large part of the entire product of human hands in that country. Every altar—and that means every house or tent as well as every temple—must have its images, its sacred painting, its bell to call the gods, its dorje or thunderbolt, symbolic of Buddha's power, its lamps in which to burn butter, and its bowls for water and food offerings. For the wealthy these objects are made of copper-gilt, finest brass, silver or bell metal; for the poor, images of mud or clay, dorje and bell of cheap metal, and lamps and bowls of earthenware and wood must suffice.

The hand prayer-wheel might almost be called the symbol of Tibet, where every one prays unceasingly. All sorts of mechanical devices for easing this burden of piety are re-

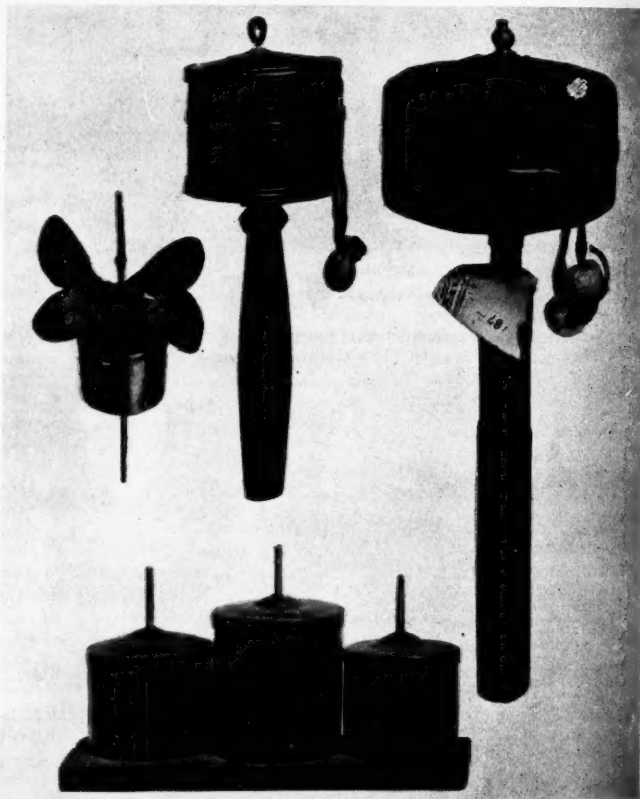


Fig. 3—PRAYER-WHEELS

The table set of three is of copper; so also is the wind wheel at the left. The smaller hand wheel has a copper drum bound with brass. The large wheel is covered with leather, brass bound, with centre plate of copper. The weights are beads of conch shell cut out by the revolutions of the wheel from a piece like that at the top of the handle.

sorted to; prayer-flags, which liberate petitions as they flutter in the breeze, water-wheels, wind-wheels, hand-wheels. The prayer-wheel is a closed cylinder, tightly packed with written prayers and formulas, which can be revolved upon a pivot. Some of these cylinders are so large as to require several men to turn them, but the common form—usually of metal—is about three inches in diameter and turns upon a rod set in a wooden handle. These small wheels are also made to set upon a table where an occasional twirl of the thumb and finger will keep them revolving steadily. While the prayer-wheels turn, the prayers ascend to the gods, and the devout worshipper may go about his business.

Tibetan images very much resemble those of India, both Buddhist and Brahmanic, although the Tibetan has added to his heavenly host various gods and demons salvaged from his primitive religion, together with saints unknown to India or China. One of the latter is Tsong Kapa, founder of the present "established" sect. He usually wears a green, or blue pointed cap with long flaps. The heads of images are commonly painted red, and

the faces covered with a dull gilt paste. At their bases often occurs a hollow which is filled with bits of grain, prayer-scrolls, and sacred relics sealed up with a sheet of copper on which is engraved a rosette formed of four dorje heads. A wisp of soiled silk fastened with a seal about the arm or wrist of an image is a mark of ownership, generally that of a lamasery or temple.

Usual Tibetan paintings range from roughly traced and crudely colored works on coarse cotton bordered with cheap cloth to exquisitely drawn and richly colored works, mounted with priceless Chinese or Indian brocades on rollers tipped with gold or silver, and protected by a hanging curtain of silk. The canvas is prepared by sizing and polishing ordinary cotton cloth; the finer the cloth, the smoother the surface which it presents. Certain conventions of outline and arrangement are followed. Religious formulas and descriptive legends in Tibetan character are often written beneath the scenes depicted. Inscriptions on the back of a painting are generally formulas or the name of the lamasery to which the painting originally belonged. The best of these



Fig. 4—A TIBETAN BUDDHA

Of gilded copper. Around the right wrist is the cord and seal of ownership. The face is mottled where the gilt paste has worn off. The upper inset shows the thunderbolt rosette found on the copper base of many images.



Fig. 5—SILVER BUTTER-LAMPS

These show five different decorative treatments. They might be taken for chalices or goblets if it were not for a small hole in the centre of the bowl in which to set the wick, a wooden splinter wound with cotton waste. Some lamps are large enough to hold fifty pounds of butter; others are only three inches high.



Fig. 6—SILVER TEAPOT, CUP-HOLDER, AND BOWL

The teapot and cup-holder were used by a wealthy priest. The wooden bowl, lined and footed with silver, belonged to an official of high rank.

works, beautifully executed in the Chinese manner by artist-monks, possess decided decorative quality.

The Tibetan written characters are, like the national religion, borrowed from India. They are based on *old* Sanskrit forms used in Kashmir in the seventh century and, when well written, make a very beautiful page. The characteristics of Tibetan calligraphy when once learned will sometimes help the amateur to solve problems of identity. Formulas in Sanskrit character, however, are also used and often occur on the barrels of prayer wheels. The Tibetan scholar writes with a bamboo pen, or a brush, which he carries in a pencease hung at his belt. The pencease may be of silver, brass, or iron, elaborately chased or pierced. Sometimes bits of gold and silver are beaten into the metal in patterns resembling inlay. A metal inkpot, like a tiny stoppered vase, a seal, and a lump of sealing-wax complete the outfit.

Books consist of many single sheets of thick, dark paper laid between heavy boards which serve as a cover. Those



Fig. 8—CHARM-BOXES

The larger, of silver with centre plaque of brass, has a removable back of copper and contains bits of cloth and a book of woodcuts of the gods and demons of the Tibetan Pantheon. The smaller, of copper, copper gilt, and silver, contains a small brass image and bits of cloth.

most valued are written by hand in gold or silver on paper blackened and polished to lacquer-like smoothness. Others are printed, a page at a time, from hand-cut wood blocks. Elaborate miniatures in colors and gold usually adorn the title pages of written books and the wooden binders are lacquered and carved.

Most Tibetans wear a charm-box containing magic sentences, prayers, bits of cloth, tiny images, and other sacred objects. Many of these boxes are beautiful bits of workmanship, varying in size from plaques two or three inches square to shrine-like boxes six inches high, four inches wide and two inches deep. The plaques, usually worn by women, are of silver—chased or filigreed—and set with stones. The boxes are made of silver or copper, engraved and sometimes gilded. Charm-boxes of every kind are provided with metal loops through which to pass the cord by which they hang.

Rings, earrings, and head ornaments of silver are thickly



Fig. 7—TEAPOTS

The two larger pots are of copper; handles and spouts of brass; collar, rims, knobs, etc. of silver. The smaller pot is of brass with copper collar and rim.

set with lumps of turquoise and coral and here the occidental purchaser should look carefully. Much imitation coral is used and a very pretty bit may suddenly crumble into powder, leaving an ugly hole between two genuine corals on either side.

Glass, an article not manufactured in Tibet and hence much prized, is sometimes elaborately set into buckies and buttons and trappings for the sacred images. In the Crane Collection (Newark, N. J., Museum) is an idol belt of leather on which the two halves of a Chinese bottle of green glass have been carefully mounted in gilt settings.

Tibet's weapons were, until recently, the matchlock, the sword, the sling, and the bow and arrow. Modern firearms are now displacing this medieval equipment. The Tibetan sword has a straight, iron blade running to a sharp point. The guard is small, the hilt and pommel straight and flattened. In eastern Tibet is made a sword blade which runs off obliquely at the point in the Chinese fashion. The scabbard of a fine sword is bound with iron and ornamented for almost half its length with a strip of intricate silver repoussé set with corals. The hilt is similarly adorned and wound with silver wire.

The wearer of such a weapon probably drinks his buttered tea from a bowl of polished wood lined with silver.* The poor man's bowl is of common wood, roughly turned, and unpolished save by wear, and his sword in a plain wooden sheath is unadorned. The man of wealth will have a copper teapot from Derge in eastern Tibet, with handle, spout, and trimmings of wrought silver. The poor man's pot may be of earthenware, but the shape will be the same for rich or poor, whatever the material—a small base, a large globular body, and a straight, narrow neck. The cover is attached to the handle by a chain. These metal pots are very ornamental, when freed from their inevitable film of grease and then polished.

Tibetan textiles are not attractive. With few exceptions the native cloths are heavy and plain in color and the "Sunday best" of generations has been silks and brocades brought from China and India, and carefully preserved. When such garments fall into a collector's hands they often prove to be of considerable age and value.

*In Tibet buttered tea seems to be not so much a beverage as a food, of which people partake at intervals all day long, for there are no regular meal hours.

According to Rockhill, tea previously reduced to powder in a mortar, is put in a kettle of water just before it begins to boil and is left to boil for five minutes. Up to this point it might be the average New England brew, but there is frequently added "a little concentrated extract of tea, kept for the purpose in a small teapot, and a little salt or soda is also thrown in." Then the compound is generally poured through a bamboo strainer (made by the Chinese, or near the Indian border) into a tea churn. These churns are tall wooden cylinders made of two pieces of hollowed log bound together with willow twigs. Add a chunk of butter and a little parched barley meal, churn vigorously for a minute or two, pour it into a teapot and there you are!

Rockhill goes on to say "Each one draws from the bosom of his gown a little wooden bowl, frequently lined or otherwise ornamented with silver, and a little tea having first been sprinkled toward the four cardinal points as an offering to the gods, the bowls are filled. Taking with his fingers a chunk of butter from a sheep's paunch, in which it is kept, or from a wooden butter box, the drinker lets it melt in his bowl, drinking the while some of the tea and blowing the melted butter to one side. When but a little tea is left in the bottom of the bowl, a handful of tsamba (barley meal) is added, and the tea, butter, and meal are deftly worked into a ball with the right hand, the bowl being meanwhile slowly turned around in the left. The resulting lump of brown dough, which is of a rather agreeable taste, if the butter is not too rancid, is then eaten, and enough tea is drunk to wash down the sodden lump. When dried cheese is eaten, it is first soaked in tea and then eaten with buttered tea and tsamba."

And so we are again reminded that Tibetan culture is largely an assimilation from her neighbors to the east and south. Nevertheless Tibetan art presents much that is stimulating for the student and attractive and profitable for the collector. Probably the greater number of the Tibetan objects likely to be met with today belong to the first part of the nineteenth century or later. There are, however, many fine pieces of an earlier date, books, paintings, and images largely, for which connoisseurs will be on the watch.

It may not be generally known that there are in the United States several Tibetan collections available for study and reference; at the National Museum in Washington, D.C., at the Field Museum in Chicago, at the American Museum of Natural History in New York City, at the University of Pennsylvania Museum in Philadelphia, and at the Newark Museum in Newark, N.J. A very readable and fully illustrated account of the Rockhill Collection will be found in the Report of the United States National Museum for 1893. A catalogue, partially illustrated, of the Crane Collection has been published by the Newark Museum.



DOOR CURTAIN FROM TIBET, BUT NOT TIBETAN

Hand-blocked India cotton print on one side, Chinese silk brocade on the other.

Books—Old and Rare

The Little Bible of New England

By GEORGE H. SARGENT

(Illustrated from copies in the author's possession)

EVERY once in a while somebody sends me a letter stating that he (or generally she) has a *New England Primer*, and intimates that for a few hundred dollars I might be able to acquire this literary relic of the past. Sometimes the title is given in full, and the date stated. More often the letter merely states that this is "the original *New England Primer*, which has been in the family for more than a hundred years," with no reference to the date or place of printing. In one case the would-be vendor of treasure accompanied it with a clipping from a newspaper, giving a Philadelphia dispatch to the *New York World* in which it stated that "an original copy of the *New England Primer*, which is said to be more rare than those possessed by George W. Vanderbilt and J. Pierpont Morgan, has been sold by a Johnstown man to a New York dealer, after having been purchased at auction for twelve cents, for \$2,500." All I could reply to that was that, if it was true, the New York dealer probably was "stuck," and stuck good and hard.

Now it would seem as if everything that could be written about the *New England Primer* must have been written by this time; but it is probable that only a very small proportion of the present generation has ever looked upon a copy of this book, which has been denominated "the little Bible of New England." And I know boys and girls who have been graduated from high schools, who have never even heard of the book. Yet apart from its interest as an antiquity, if there is one book which a New England collector of books ought to have, it is a copy of the *New England Primer*. Except for the Bible, no other book exerted such a profound influence on the life of its time; and to the owner of it today, who may have a copy to show to his friends—the earlier the copy the better—it is certain to prove a perennial source of delight and a stimulus to useful conversation.

Some time after the invention of printing, elementary books for children, containing the alphabet, the Ten Commandments, the Lord's Prayer and other devotional exercises, were given the name of "primer." These varied widely from time to time, but, not until the end of the reign of James II, could people have any primer they wished, printers having been fined, imprisoned, whipped and even put to death for issuing unauthorized books. The Puritan settlers in New England relied largely on catechisms for the religious instruction of their children, and doubtless some

of these appeared in primers which are now forever lost. But nobody knows when the first *New England Primer* was printed. The earliest mention of it has recently been found by Worthington C. Ford of the Massachusetts Historical Society, who, in looking over some old papers and books, found an entry in the Stationers' Register of London, under date of October, 1683, of a title by Master John Gaine, "his Book or Coppy Entituled the *New England Primer or Milk for Babes*."

Prior to this the first known mention was in Henry Newman's *Almanac* for 1691, on the last leaf of which Benjamin Harris, at the London Coffee House in Boston, advertised a "second impression of *The New England Primer, enlarged*." Harris, who had come to Boston in 1686, had suffered in the pillory in London in 1681 for printing a *Protestant Petition*. It has been surmised, on rather insufficient grounds, that Harris and Gaine were identical; but that the first *New England Primer* antedates by many years any copy now known to exist is evident from a letter recently discovered by Mr. Ford, in which Richard Cheswell, a London pub-

lisher, wrote to John Usher, a Boston bookseller, in April, 1685, that "There is not one *New England Primer* in London, if they will Take Ten Grose and send over a book to print it by they may be furnished, less than that number will not answer the charge."

In 1849, when George Livermore wrote a series of articles on the *New England Primer* for the *Cambridge Chronicle*, afterward printed in book form, the earliest primer known to this learned collector was that of 1775. In 1897, when Paul Leicester Ford wrote his famous book on *The New England Primer*, the date of the first known copy had been pushed back to 1727 by the finding of the unique copy of that date in the New York Public Library. That is still the date of the earliest known issue, although the references show the work to have originated in the seventeenth century. If any one possesses a copy dating from the sixteen-hundreds, possibly any New York dealer might be justified in offering \$2,500 for it.

A recent bibliography of the *New England Primer*, published by Charles Fred Heartman, the compiler, lists no less than 362 different editions of the *New England Primer* prior to the year 1830. There have been many issues since that date, but they are largely reprints of earlier editions, without any distinctive features, and of little value. The



Fig. 8—A "PRIMER" FRONTISPIECE
From an edition printed by the Massachusetts Sabbath School Society, in 1843. It is interesting as picturing methods of private instruction four score years ago.



Fig. 2 — MARTYRDOM OF JOHN ROGERS

A study in *Primer* iconography. These three cuts, based all on the same original, yet exhibiting material differences one from another, are arranged in probable order of making.



fact that private collectors and librarians have turned their attention to this once-neglected work gives hope of yet finding some of the earlier, unknown issues. The Library of Congress, Harvard University and the private collection of Mr. Henry E. Huntington include some of the earliest issues.

But why is the *New England Primer* so important? Not because it was a popular book, issued in many editions, now all out of print and rare. Not because it was one of the children's books used by our ancestors. Not for the information it contained. But because it was, as I have said, next to the Bible, the most important book in these New England colonies. It was the book from which the child not only learned to read, but received his religious bent. It was in many cases the only book in the household except the Bible. It was altered to suit changing times and conditions, and the life of the people may be gauged by a comparison of the changes made in the editions. And it was about the only picture book which children were allowed to have. Hence its popularity caused whole editions, like those printed by Franklin and Hall between 1749 and 1766, numbering more than 37,000 copies, to be read quite out of existence and to be known today by a single copy only, (1764). Thomas states that in 1757 Fowle issued an edition of 10,000 copies, of which not one is now known to exist.

While the *New England Primers* differed in particulars, they contained several features common to all. These were the letters of the alphabet, older ones giving Black Letter as well as Roman and italic. Then came "Easy syllables for children," ranging from "Ab, eb, ib, ob and ub" to words of five syllables, like "un-re-gen-er-ate," and other words which every child should know. There were also the Lord's Prayer, the Ten Commandments, "Instructive Questions and Answers," "An Alphabet of Lessons (scriptural) for Youth," the pictorial alphabet beginning with

In Adam's fall
We sinned all,

the pictorial representation of the burning of John Rogers at the stake, The Creed, The Shorter Catechism and poetical selections *ad lib.*, in which were generally included that verse recited by millions of our God-fearing forefathers:

Now I lay me down to sleep
I pray the Lord my soul to keep.
If I should die before I wake,
I pray the Lord my soul to take,

and the no less familiar cradle song by Dr. Watts, to which other millions of children have been crooned to sleep; the fourteen verses beginning:

Hush my dear, lie still and slumber,
Heavenly angels guard thy bed.

"A Dialogue between Christ, a Youth and the Devil" appears in most of the editions, and gave rise to religious controversies between orthodox and other sects, the Unitarians objecting vigorously to a picture of the Devil with wings, horns, a forked tail and cloven hoofs. The little cuts which accompanied the rhyming alphabet were also considerably varied, as were the verses. Later versions tended to rob the alphabet of its vitality, for the strictly personal last verse,

Xerxes did die
And so must I

was changed to

Xerxes the Great did die
And so must you and I,

which made the picture of a coffin, accompanying the text, lose a part of its wholesome terror. So, too, the pictures of "Uriah's beauteous wife" who "Made David seek his life," which in the earlier editions represented the lady in a state of complete nudity, was altered to show a fully-dressed and sedate Bathsheba. The Scriptural lesson accompanying what appears to be a bedraggled traveler climbing out of a vat,—

Moses was he
Who Israel's Host
Led through the Sea

is altered in later editions to a statement of an undisputed astronomical fact,—

The Moon gives light
At time of night,

and in one edition, at least, this is accompanied by an explanatory note: "And God sends the lesser light to rule the night. Genesis 1:16," the cut representing a crescent moon surrounded by stars, showing a minimum of light.

There has been much discussion as to the cut of the burning of John Rogers at



Fig. 3 — MARTYRDOM OF JOHN ROGERS

Reproduced from a late reprint, but probably from an original quite as early as that which inspired those shown above.

the stake, represented in all these Primers. The text relates in the edition of 1777 that

"Mr. John Rogers, minister of the gospel in London, was the first martyr in Queen Mary's reign, and was burnt at Smithfield, February 14, 1554.—His wife, with nine small children and one at her breast following him to the stake. . . ."

Whether or not the child at the breast was included in the nine puzzled the early engravers, and some *Primers* show nine children only, while others show a tenth in the mother's arms. Curiously enough, there are two errors here, for Rogers was burned at the stake on February 4, 1555, as the ancient records show, and a reference to Foxe's *Acts and Monuments*, published only seven years after the death of Rogers, shows that "His wife and children, XI in number, X able to go and one sucking on her breast, met him on the way as he went towards Smithfield." The error in the date was corrected in some of the later editions, but that regarding the number of Rogers' children remained.

Political changes wrought by the Revolution brought changes not only in the text, but the portraits of Washington, Hancock and other patriots took the place of those of George II and George III. The greatest change, however, occurred in the ideals inculcated. The earlier *Primers* had conveyed to the child the impression that his letters should be learned in order that he might study the Bible, from which he was to draw the precepts leading to eternal salvation. But the lowering of the Puritan ideals was manifested in later issues in a verse which, as Mr. Heartman says, should have made the true Puritan turn in his grave, for he was taught that

He who ne'er learns his A, B, C,
Forever will a blockhead be.
But he who learns his letters fair
Shall have a coach to take the air.

At the beginning of the nineteenth century, there was

a host of other books for children, many with brightly-colored pictures, reciting the achievements of Jack the Giant Killer, Robin Hood and other heroes of childhood. Other primers, which omitted the catechism, which children had come to loathe as "required reading," became popular, and the *New England Primer* was doomed. An effort was made in the middle of the last century to revive the "great little book" and the Massachusetts Sabbath School Association circulated more than a hundred thousand copies and formed Primer Societies. But the attempt was a failure. The *Primer's* work was done.

But it may be said of the *New England Primer* that, generally, its "improvements" were ridiculous perversions of the original, and from the point of view of the collector of books, the older an example of the *Primer* is, the better it becomes. Any edition before the year 1800 is to be treasured. The price which it is likely to bring is not large enough to tempt most holders of this "little Bible of New England" to part with it.

But do not for a moment get the idea that the *New England Primer* is of itself a rare book, and that it is immensely valuable. It is estimated that more than six million copies of it have been printed. The highest price paid for a copy of any edition at auction in the past ten years was \$225, given at the Halsey sale in 1919 for a Boston imprint of 1762. A good copy of a *Primer* a hundred years old may be obtained for five to ten dollars, and one of the later issues, which are hardly worth having, being much perverted texts, would be dear at those prices. If, by some chance, you obtain at some country auction a copy of an old *New England Primer* in good condition, at a low price, congratulate yourself on your bargain, and remember that it is worth more to you as a relic to be handed down to your children than it would be as something to be sold for profit.

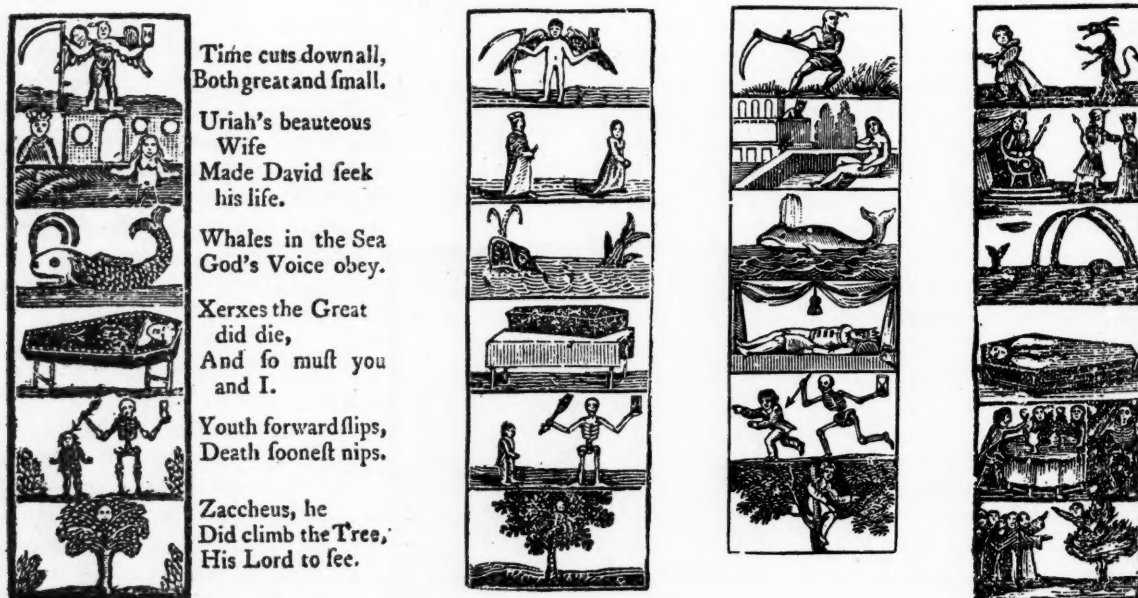


Fig. 4—THE "PRIMER" IN PARALLEL

Sample illustrations from *The New England Primer*. The first three columns of illustrations are arranged in probable order of designing, which is not determinable by the dates of different editions. Cuts appear to have been selected according to the printer's convenience. Hence modernized text may accompany archaic illustrations. In these, note the evolution of the representation of Bathsheba from primitive naïveté, through prudery, to classic academism. Column four shows variation from the themes of the other three columns in that item one represents Timothy learning to flee from sin; and item two, Vashti being set aside for pride.

The Home Market

A Block Front Secretary

By BONDOME

IN the May number of this more or less highly esteemed periodical occurs the suggestion that John Goddard created block-front contours for furniture; or that, if he did not, the said contour is, nevertheless, of American origin. On both points I have cherished some doubts, which are now virtual certainties. In one of those thorough-going German picture books of reference, *Möbel und Raumkunst in England*,* is illustrated a lacquered cabinet of late seventeenth or early eighteenth century design and of uncertain nationality. The piece is, indeed, almost a chest-on-chest, with a vigorous moulding separating the upper and lower parts. Yet the front is broken vertically by four semi-elliptical recesses, or channels, extending from base to cornice and terminating each in an arch. Here is blocking, very complete and perfect, except that it takes the form of a series of recesses instead of recesses and projections.†

Close approximations of blocking—in terms at least of recesses or channels—occur in the drawer cases of many of the box toilet mirrors made in England during the first half of the eighteenth century. And, finally, after an arduous search through Macquoid's monumental but atrociously indexed four vol-

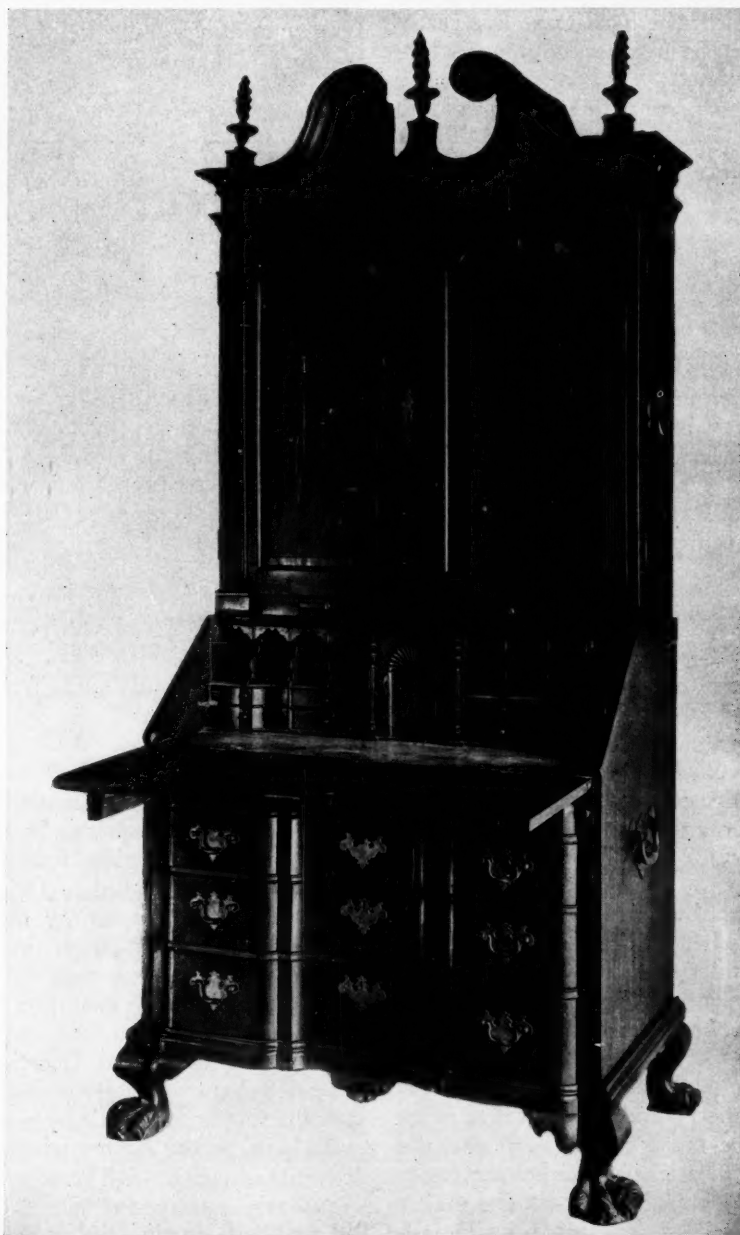
umes on *English Furniture*, I have found on page 44 of Volume III, a piece of furniture which the author denomi-

nates a "bureau, or scrutoire," with a "tubbed and recessed" front and with an arrangement of pigeonholes and drawers such as we are quite familiar with in our own eighteenth century drop-front desks.

The Macquoid bureau is, in fact, almost identical in blocking and in pigeonhole arrangements with the very interesting secretary which I illustrate here. This piece, by the way, differs from much of the furniture that one usually encounters in the market place, in possessing a thoroughly authoritative pedigree. It is known to have belonged assuredly to Henry Howell Williams, 1767-1832. It is a fair guess, however, that it was previously possessed by his father, Colonel Joseph Williams—of some fame in the Revolutionary War—and that it is older, by quite a bit, than the one hundred and twenty-seven years of its documented history.

For myself, however, I confess to being quite as much concerned with its furniture relationships as with its personal associations. It is not quite like any other piece of the kind that I

have seen, though analogies are many. Macquoid dates his "bureau" in the neighborhood of 1730. I should very much like to date this secretary not much later than 1750. The lion's-paw feet, which Symonds says are "only found in fine quality pieces," the suggestion of a shell apron-piece, the



BLOCK FRONT SECRETARY (1750-75)

An unusual example, showing well carved lion-paw feet and rigorous architectural treatment of bookcase top.

*Verlag, Julius Hoffman, Stuttgart 1911, p. 11.

†Illustrated also in Macquoid, *English Furniture*, II, p. 150, and (in color) in Foley's *Decorative Furniture*, I, p. 400. A close analogue is a Dutch lacquered toilet box, circa 1700, in the Victoria and Albert Museum, illustrated in Gregory's *Furniture Collector*, p. 176.

handsome shaping of the beveled panels, and the carefully studied architectural treatment of the top, while we characterize them as Chippendale, are properly representative of that master's solid early manner, derived from the late Queen Anne tradition, and untroubled by later French, Chinese, or dream-Gothic influences.

It was, however, this early manner that was most pervasively adopted in the Colonies. The War of the Revolution prevented much American interest in the later Chippendale manifestations. By the time that the last of the war clouds had been dispersed, the local taste was ready for furniture designed after the manner of Heppelwhite and of Sheraton.

To attempt attribution of a piece such as this would be

a dangerous pastime. Beyond the fact of blocking and of extraordinary solidity and massiveness of design and execution it exhibits few, if any, indications of the Rhode Island tradition. That, however, would not eliminate the possibility of a Connecticut origin. Lockwood publishes two desks with lion-paw feet—one, of the usual slant-top type, the other of bombé contour and surmounted by a bookcase top.* The first of these appears to be a Connecticut example; the second, which shows superior workmanship, particularly in the carving of the feet, is owned in New London and may quite well have been made in the neighborhood of that city.

**Colonial Furniture* (1921 edition), Vol. II, pp. 240 and 259.

Antiques Abroad

Dublin and Delft

By AUTOLYCOS

EVENTS in Ireland have been moving in kaleidoscopic manner. The whole face of the country has changed. The peasantry in the wilder districts have always shown wonderful lightheartedness in lifting government property. Some twenty-five years ago, when the Letterkenny and Burtonport Railway became somewhat derelict, gangs of the inhabitants from the countryside came and removed the sleepers and took up the rails, and a contractor, armed with a crane, actually carried off one of the bridges. This is all chronicled in a blue book; and now history repeats itself. Recently Glenfarne Hall, County Leitrim, a stately mansion once occupied by Sir Edward Harland, the great Belfast shipbuilder, was gutted of all its valuable furniture by hordes of people who came from far and near. All sorts of vehicles were engaged in this looting expedition, including donkey carts; even small children helped to carry off the spoil.

* * *

At the Victoria and Albert Museum in London recently was held an exhibition of old furniture made in Ireland. Many fine mahogany examples of massive carving indicated the influence of Chippendale. The London auction rooms, too, still show evidence of Irish treasure passing through. Especially the work of the middle and late eighteenth century Dublin silversmiths attracts attention on account of its symmetry and the exquisite grace of its decoration. Hence the mark of the harp and the crown on the bases of old candlesticks and dishes and beakers is being eagerly sought. "R. C.," denoting the maker Robert Calderwood, and "J. H.," denoting John Hamilton, and "W. H.," the mark of Will Hughes, all are indicative of pieces of rare and beautiful technique.

A fine Dublin potato ring, chased and pierced with a pattern of birds, a lion, and flowers, a dolphin, and a man playing an Irish flute, in date about 1750, was recently sold at auction in London for £142. These Irish potato rings, or dish stands, are not made outside of Ireland except as imitations, when they occur in oblong shape in

stead of round. No genuine Irish potato ring is other than round. One use for these rings was as a stand for a hot dish or bowl, in order to prevent marking a mahogany table. A later use was to hold a wooden bowl of steaming potatoes, boiled in their jackets. Such rings had a vogue from the mid-eighteenth century to the early years of the nineteenth. And now again they have come into their own and the copyist is busy.

As an instance of the current price of old silver, at the above-mentioned sale a William III chocolate pot, some nine inches high, with a wooden handle at right angles to a plain short spout, made by Andrew Raven, London, 1700, brought £340.

* * *

OLD DUTCH DELFT. Much as old blue and white Delft has been collected, there are still pieces procurable at reasonable prices, though not in Holland. The old proverb that no man is an honored prophet in his own country does not hold good in regard to Delft, for the Dutch have always been collectors, as, by the way, have the Chinese. Curiously enough, in out-of-the-way places, sometimes in France, but more often than not in England, one may discover quite reputable examples of fine old work. The vase illustrated I purchased for about one-third what one would have to give in Holland. It is late eighteenth century and possesses that exquisitely mellow rich blue which has sunk into the soft body, and is so beloved by collectors.

Perhaps, to the more modest collector Dutch tiles may offer a fascination, with their wealth of scriptural subjects, —quaintly conceived replicas in idea, if not in detail, of the old woodcuts in the Bibles of their day. Now and again fable subjects are found, or classical scenes with figures as on Flemish tapestry, and, most delectable of all, Dutch canal scenes with placid pastures and windmills. But scriptural subjects are predominant, even on Dutch brass tobacco boxes.

Plates with floral design, or with some geometric pattern are *en evidence*. Such ardent flower lovers as the Dutch naturally give traces of this national predilection in the



TWO EXAMPLES OF DELFTWARE (eighteenth century)

Both show the characteristic of a clay body surfaced with a glaze which is decorated and reglazed. Both examples exhibit Chinese influence in greater or less degree.

decoration of Delft. Plates with single flowers, almost florists' specimens, are frequently found. I illustrate a typical example in blue and white, of the late eighteenth century. Particularly noticeable is how Chinese ornament has been

adapted in the border. I know of a collection of such plates, with no less than two hundred different flowers shown almost botanically. Such is the realism of the early potter, before he subjected floral design to broad decorative effect.

Current Books and Magazines

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address Book Department

AN ILLUSTRATED HISTORY OF FURNITURE. By Frederick Litchfield. Boston: The Medici Society. Price, \$12.50.

A HISTORY of furniture is by no means under obligation to be an encyclopedia of furniture. Mr. Litchfield implies this in his introduction. At various times "for his own information, and in the pursuit of his business" he has been led to investigations whose results he has brought together in this volume. Its emphasis is, therefore, naturally on the development of English furniture styles during the eighteenth century, the period in which a number of the cultural influences, first set in motion by the Italian Renaissance, reached their finest flowering.

To make this period fully intelligible it is well to go back to the beginnings of things. This Mr. Litchfield does, with sufficient thoroughness to satisfy any ordinary requirement. We are told something of the domestic arrangements of the ancient Egyptians, the Assyrians, the Greeks and the Romans, and of the furniture incidental thereto. We shift then to the Middle Ages, dur-

ing which period the various kinds of furniture with which we today are concerned found their real beginnings.

From the standpoint of furniture, antiquity appears to have been an age of stone and bronze; the mediaeval era, an age of wood. This notion may, of course, be due to the fact that, for the most part, only those objects which boasted durable construction in stone or metal could survive the turmoil of a score of centuries, —and more.

Yet the furniture of Egypt would seem an exception. Back of this, as of Egyptian architecture, must have rested an infinitely old tradition of the utilization of wood and reeds. And the sand-drifted tombs, which were sealed thousands of years before the Christian era, have, latterly, yielded up furniture of wood.

The forests of northern Europe produced abundant wood and gave birth to wood-workers. When Roman and Teuton met, the forest conquered. Domestic furniture, therefore, from mediaeval times until the beginning of the Empire period, shows a natural

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evolution of wood forms. The ambition of early nineteenth century designers appears to have been to accommodate wood material to stone and metal designs. There lay one fallacy in the self-satisfied dictum of the French writer of 1790, who declared, "Freedom, now consolidated in France, has restored the pure taste for the antique!"

The history of furniture, as we understand it, begins, therefore, at the close of the Middle Ages and approaches its normal conclusion almost within the memory of men now living. England picked up, adopted and adapted influences emanating from Italy, from the Low Countries, and from France. Nor was the example of the Orient neglected, as it came, diluted through Dutch sources or directly imported into the British Isles.

The discussion and illustration of these various influences and their effect upon English designers and, measurably, upon English collectors, constitutes the stuff of which Mr. Litchfield's *History* is compounded. The author has a genius for information, his method is logical and orderly, he has had wide experience with the very objects of which he talks, and, withal, he is blessed with a goodly store of common sense. He takes up no violent cudgels for or against any particular style or its advocates. Style is a phenomenon of human thought, it indicates traceable causes, it expends itself in the form of results affecting succeeding styles. Why become excited about it?

Two valuable chapters are those which discuss furniture of the nineteenth century, almost to its close. The diverse and discursive material for enabling an intelligent grasp of this period is not easily brought together and analyzed. Mr. Litchfield accomplishes this task adequately and with tolerance.

The final chapter, which is devoted to early American furniture, is, from the American standpoint, least satisfactory. Such chapters, necessarily much abbreviated and consisting largely of digests of what others have written, appear to be looked upon as a necessary gesture of courtesy in general treatises of this kind. Doubtless they should be accepted in the spirit with which they are offered: politely, but not too seriously. Yet if, in the present instance, the discussion of American furniture adds little of value to a valuable book, it certainly takes nothing away.

From the standpoint of the student a favorable aspect of Mr. Litchfield's *History* is its unpretentious appearance. Illustrations have been selected with reference chiefly to their bearing on the text. They are, as they should be, from typical rather than from extraordinary examples. Some are derived from wood cuts, some directly from photographs, some are from drawings after old manuscripts. But they represent authentic pieces and their numerosity—there are four hundred of them—is really impressive as well as helpful. A number of the pictures represent interiors, with a view to conveying an idea of the character and disposition of furniture in the various periods discussed.

Considering the vastness and the very real complexity of the subject, it seems doubtful that the work of preparing such a book could be much better done than it has been by Mr. Litchfield. His volume is at no point bulky or awkward. On the contrary it is convenient and readable. Probably that is one reason why six British editions have been exhausted since the earlier publication of the book. The present edition constitutes a revision and extension of its predecessor of fifteen years ago.

Antiques in Lecture and Exhibition

ANTIQUES will gladly publish advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, three weeks in advance of their scheduled occurrence.

BOSTON, MASS. LECTURES

Museum of Fine Arts:—

Wednesday Conferences.

February 7, 14, 21. Mr. John E. Lodge, "Far Eastern Art."

Free Sunday Lectures.

February 11 at 3 P.M. Mr. H. P. Macomber, "The Exhibition of American Handicrafts."

February 18 at 3 P.M. Mr. Frank Chouteau Brown,
"American Monuments and Memorials, Old and New."
February 25 at 4 P.M. Mr. William Hagerman Graves,
"Ceramics."

CLEVELAND, OHIO

The Cleveland Museum of Art:

February 2 at 8 P.M. Franck L. Schoell, "French Homes
of the Renaissance."

Auction Notes

CALENDAR

(Sales to be held at galleries unless otherwise noted)

NEW YORK:	THE ANDERSON GALLERIES, Park Ave. at 59th St.
January 29-February 3	The collection of objects of art, furniture, tapestries, afternoons and evenings
January 5, 6	Collection of books on the early West.
afternoons	
January 7	Portion of the collection of drawings of old masters belonging to Victor Koch of London.
evening	
January 9, 10	Objects of art from the collection of Mr. Gregory Nycander of Gothenberg, Sweden, together with fine furniture, etc., from a well-known New York collection.
afternoons	
January 13, 14	Portion of the library of Mr. David G. Joyce of Chicago, Ill.
afternoons and evenings	
January 15, 16, 17	The Adrien F. Wellens collection of English and American furniture, glass, objects of art, etc.
afternoons and evenings	
January 19, 20, 21	Books on the early West and general Americana, mainly from the library of a New Jersey historian and California pioneer.
afternoons	
January 19, 20	Paintings from the collections of Gregory Nycander of Gothenberg, Sweden, Victor Koch of London, the late Jesse A. Wasserman and the late Dorothea L. Wolff of New York City, and others.
evenings	
January 22, 23, 24	Chinese porcelains and potteries, jades and snuff bottles, collected by Mr. Isaac Voron of New York City.
afternoons	
January 26, 27, 28	Objects of art, Georgian silver, fine furnishings, rugs and tapestries from the collection of the late Jesse A. Wasserman of New York City, and others.
afternoons	

THE William Salomon sale announced for January 26 has been postponed until some time in April. The reason for postponement lies in an enlarged scheme of procedure, for the executors of the estate have decided to offer not only the Italian but also the French collection, comprising paintings by eighteenth century masters, tapestries, fabrics, furniture, etc. For this a new catalogue is being prepared. The exact date of what promises to be one of the most important sales of the season will be announced later.

* * *

There seem to be several fields in collecting which are as yet virtually untouched. One of these is of material pertaining to plays and play acting,—or, to be more exact—of places where plays are acted. In a recent sale of theatrical literature at the Walpole Galleries the prices were surprisingly low, when one considers the human interest attached to such things as autographed Jefferson plays and prompt copies used by Wallack.

* * *

Another postponement. The sale of early American glassware from the collection of Mr. Herbert Lawton of Boston, which was to have been held at the American Art Galleries on January 29 and 30, has been postponed to February 1 and 2. Mr. Lawton has long been known for his interest in and knowledge of glass, and the examples in his collection include some very fine specimens of the Stiegel, Waterford and South Jersey products. ANTIQUES for March hopes to offer its readers a digest of the prices received for these pieces, with illustrations of some of the more notable examples.

* * *

A brief resumé of prices from some of the more important sales follows:

LONDON

SOTHEBY, WILKINSON AND HODGE

NOVEMBER 24

COLLECTION OF CHINESE POTTERY, ETC.

Furniture:

Queen Anne secretary of walnut, £76; Queen Anne lacquer cabinet on stand, 40" wide, £46; Sheraton sideboard of satin-wood, £38.

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Biography, South Sea Voyages, Whaling,
Early New England Town Histories
and Genealogies, etc.*

Large or small lots of books purchased for cash.

Appraisals made for probate, income tax or insurance.

Miscellaneous:

Chinese Temple koro in cloisonné enamel, £36; enamel portrait of Admiral Nelson by Henry Bone, £72.

SOTHEBY, WILKINSON AND HODGE

DECEMBER 6, 7

SALE OF SILVER, JEWELLERY, ETC.

Silver table-service, plain-rattail (*Victorian*), 92 pieces, £37.1.9; Irish dish ring (*Dublin, c. 1780*), Matthew Walsh, £52.8.7; set of four early Sheffield candlesticks, £48; table set, spoons and forks, 105 pieces (*Edinburgh, 1851*), £50; set of three entrée dishes and covers (*London, 1820*), £58; necklace of eighty graduated pearls, £250; scroll and flowered pattern tiara, set with brilliants, £202; diamond oval slide, £72; diamond ring, £75; French gold snuff-box, the top set with an oval miniature of Napoleon I, £65.

SOTHEBY, WILKINSON AND HODGE

DECEMBER 8

OLD ENGLISH FURNITURE, ETC., THE PROPERTY OF D. C. ERSKINE

Pair of Ming pierced vases, 11 1/4" high, £70; two Tonkin figures of horses (*Tang dynasty*), £116; painting on silk (*Sung dynasty*) of an emperor in adoration, between two officials, £85; a Coromandel lacquer screen, six-fold, £240; Sheraton gentleman's wardrobe, £78; Chippendale side-table, with fret brackets, £50; Chippendale side-table, with pierced fret under frame, square legs, with fret carving, £152; Georgian side-table, with green marble top, £155; Georgian mantel mirror in three panels, £72; Georgian fire-screen, worked in petit point, £140; Queen Anne cabinet, in walnut, with "seaweed" marqueterie, £120; Queen Anne bureau bookcase, £94.

SOTHEBY, WILKINSON AND HODGE

DECEMBER 13, 14, 15

SALE OF FURNITURE, PORCELAIN, ETC.

Chippendale fret table, £75; Hepplewhite gentleman's wardrobe, £46; Hepplewhite bookcase in mahogany, £32; Georgian small sideboard, £30; Shearer secretary wardrobe, £48; Sheraton settee, 6' 9" wide, £42; Flemish seventeenth-century tapestry panel, woven with *The Finding of Christ in the Temple*, 11' 4" wide, 10' 2" high, £66; pair of Plymouth figures, 9 3/8" high, £45; pair of Chelsea figures of a lady and gallant, 7 3/8" high, £46; garniture of powder blue of mazarine tint (*K'ang-hsi*), £104; silver used by Lord Nelson, the property of Miss Lucy Girdlestone, great-grandniece of Lord Nelson, teapot (*London, 1801*), £76; cream jug and sugar basin (*London, 1797*), £50; Dublin potato ring, chased and pierced with a Chippendale pattern (*c. 1750*), £142; William III chocolate pot (*London, 1700*), maker Andrew Raven, £340; Queen Anne gold tumbler cup, 22 ct. (*London, 1702*), maker Pierre Harrache, £200; diamond ring, set with three brilliants, £124; a green enamelled snake bracelet set with brilliants, £145; a pair of sapphire and diamond cluster earrings, £160.

NEW YORK

AMERICAN ART GALLERIES

DECEMBER 8, 9

THE COLLECTION OF CHARLES OF LONDON

Chairs:

No. 81, carved walnut high-back chair (*William and Mary*), \$100; No. 84, two pear-tree Churchwarden armchairs (*English, eighteenth century*), \$200; No. 110, needlework walnut state chair (*French, eighteenth century*), \$425; No. 239, carved walnut state chair (*William and Mary*), \$150; No. 243, needle point velvet walnut wing-chair, cabriole legs (*William and Mary*), \$725; No. 253, eight carved walnut chairs, velvet seats (*William and Mary*), \$3,800; No. 288, needlework mahogany wing-chair (*English, eighteenth century*), \$575.

Desks, bureaux, etc.:

No. 89, carved dower-chest (*Jacobean*), \$70; No. 132, mahogany pedestal bureau (*English, eighteenth century*), \$100; No. 135, inlaid walnut bureau (*William and Mary*), \$175; No. 169, inlaid walnut slant-top desk (*Queen Anne*), \$200; No. 186, inlaid satin-wood cabinet desk (*Sheraton*), \$90; No. 254, inlaid walnut slant-front desk (*William and Mary*), \$350; No. 298, inlaid satin-wood writing-cabinet (*Sheraton*), \$275; No. 319, inlaid walnut secretary bookcase (*Queen Anne*), \$400.

Tables:

No. 53, inlaid mahogany tilting-table (*Sheraton*), \$50; No. 57, pear-tree center-table (*English, late seventeenth century*), \$60; No. 93, carved mahogany picrust tilting-table (*Chippendale*), \$95; No. 127, oak gate-leg table (*Jacobean*), \$110; No. 260, Castilian walnut low-table (*seventeenth century*), \$270; No. 299, carved and gilded console-table with inlaid marble top (*Adam*), \$220; No. 325, walnut refectory-table (*Italian, sixteenth century*), \$330.

Tapestries:

No. 342, Renaissance verdure tapestry, 9' 9" x 7' 10" (*Aubusson, seventeenth century*), \$850; No. 345, Renaissance tapestry, 9' 1" x 14' 8" (*English, sixteenth century*), \$5,300; No. 346 Brussels tapestry, 10' 9" x 16' 7" (*seventeenth century*), \$4,400.

ANDERSON GALLERIES

DECEMBER 5, 6, 7, 8

WILBUR S. COOKE COLLECTION OF EARLY AMERICAN FURNITURE, GLASS, ETC.

Chairs:

No. 93, painted high-chair (*eighteenth century*), \$30; No. 107, six carved-back chairs, Queen Anne (*English, eighteenth century*), \$400; No. 108, four carved-back armchairs, similar to preceding, \$400; No. 109, carved-back settee, four

splats, similar to No. 107 and No. 108, \$300; No. 243, walnut wing-chair (eighteenth century), \$245; No. 269, painted ladder-back armchair (eighteenth century), \$35; No. 408, decorated Hitchcock rocker, marked *Hitchcock & Alford, Hitchcocksville, Conn., Warranted*, \$65; No. 410, two Hitchcock chairs, similarly marked, \$72.50; No. 505, needlework carved mahogany armchair (Chippendale), \$510; No. 512, three carved mahogany chairs, damask seats (Duncan Phyfe), \$170; No. 514, two carved mahogany chairs, green velours seats (Duncan Phyfe), \$180; No. 523, two carved mahogany armchairs, silk seats (Duncan Phyfe), \$260; No. 535, set of eight chairs, six side and two arm, seats of yellow damask (Duncan Phyfe), \$850.

Glass:

No. 46, *Jenny Lind*, Fisherville glass bottle, 9 3/4" high, \$8; No. 52, *Taylor and Washington* bottle, green glass, \$6; No. 59, pressed glass butter-dish and cover, grapes and vines (*Sandwich*), \$23; No. 67, pressed-glass round dish, inscribed *A Good Mother Makes a Happy Home*, \$21; No. 196, three pressed-glass cup plates, heart design, \$16; No. 200, turquoise blue pressed-glass dish, similar to that illustrated on page 57, Volume I, of *ANTIQUES*, \$23; No. 206, two vaseline amber-glass dolphin candlesticks, \$100; No. 216, two Stiegel flip glasses, \$70; No. 220, Stiegel etched mug (1760), \$135; No. 223, Stiegel glass covered goblet, German inscription, \$105; No. 225, Stiegel standing goblet, bulbous shaft, \$50.

ANDERSON GALLERIES

DECEMBER 18, 19

J. LOUIS ISAACS COLLECTION OF EARLY AMERICAN FURNITURE, CHINA, ETC.

Chairs:

No. 111, four ladder-back hickory slipper chairs (1760), \$9; No. 112, ladder-back hickory armchair (1760), \$19; No. 125, painted hickory Windsor armchair (1780), \$14; No. 226, Chinese Chippendale mahogany side-chair (1780), \$50; No. 257, oak wainscot armchair, slightly restored (*Pennsylvania, seventeenth century*), \$40.

Chests, desks, etc.:

No. 117, Sheraton cherry-wood chest of drawers (1790), \$60; No. 123, Pennsylvania German painted pine chest of drawers (1790), \$22.50; No. 127, painted pine chest, Pennsylvania German, dated 1799, \$30; No. 130, cherry-wood high chest of drawers (1790), \$145; No. 240, mahogany Chippendale desk (1780), \$140; No. 250, curly maple and applewood desk (1800), \$130; No. 251, Chippendale mahogany fall-front writing-desk, original brasses (1780), \$190; No. 254, applewood secretary-desk, Pennsylvania German (1790), \$360; No. 256, mahogany bureau writing-desk (1800), \$90.

China:

Blue and white Staffordshire: No. 17, platter, *The Exchange, Charleston*, \$15; No. 19, plate, *City Hall, New York*, \$14; No. 23, plate, *Landing of the Pilgrims*, \$12; No. 25, *State House, Boston*, \$22; No. 178, three soup plates, *Union Line Steamboat*, \$20; No. 181, pair of plates, *Baltimore Exchange*, \$65; No. 182, plate, *Baltimore and Ohio Railroad*, \$33; No. 184, plate, *Dr. Syntax Disputing His Bill*, \$35; No. 185, four soup plates, *Erie Canal*, \$110.

Miscellaneous:

No. 59, copper lustre pitcher with empire design, \$14; No. 61, gold lustre creamer, blue band, \$13; No. 68, porcelain shaving bowl (*Chinese Lowestoft*), \$15; No. 72, Pratt ware cream jug with relief decoration (1810), \$38.

Glass:

No. 75, light green bottle, *Baltimore Monument*, \$12; No. 78, two light green bottles, *General Taylor Never Surrenders*, \$7; No. 81, green glass whiskey flask, *Ship Franklin*, \$28; No. 91, amber bottle marked *Ware J. Schmitz*, \$16; pair of quart-size light green whiskey flasks, *U. S. Coat of Arms, Eagle*, \$18; No. 95, blue-green pitkin flask in form of demijohn, \$10; No. 187, pair of turquoise blue vases (*Sandwich*), \$22.50; No. 189, glass basket pressed, \$6; No. 196 crystal flip glass, \$17.50; No. 199, five *Sandwich* glass cup plates, heart border, \$12; No. 208, pair *Sandwich* pressed salt-cellars, \$9.

Highboys:

No. 258, walnut highboy, restored legs (1760), \$275; No. 259, William and Mary highboy, original brasses, \$140.

Tables:

No. 126, mahogany Hepplewhite fold-top table (1790), \$60; No. 129, Duncan Phyfe mahogany folding-table, restored, \$50; No. 230, San Domingo mahogany drop-leaf table (1750), \$35; No. 235, Maryland walnut and pine gate-leg table, \$95; No. 242, Duncan Phyfe mahogany fold-top table (1810), \$72.50.

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Letter from George Arliss, \$1; sixteen autographs of Farrar, Fisk, Forbes Robertson, etc., \$2.25; autograph letter of Booth, \$4.25; three autograph notes of Bernhardt, \$5; scrapbook of programmes at Boston Museum (1870-72), \$2; *A Book of the Play, On the Stage*, Button, Cook, \$0.50; Florence autograph manuscript, \$2; *Old New York*, Francis, \$1.25; Gilbert, *Quits*, with autograph, \$2.50; autograph letter of Henry Irving, \$2; autograph letter of Jefferson with autographed copy of *The Orphan*, \$2.25; *Life of Laura Keane*, Creahan, \$1; autograph letter of Wallack, \$2; *The Veteran*, prompt copy of Lester Wallack, with autograph, \$10.

Photographs and prints:

Ninety prints and lithographs, Currier and Ives, Tattersall, etc., \$4; 32 engraved views of old New York theatres, \$5.50; 55 engravings, etc., of theatres, \$2; *Dr. Syntax at Covent Garden Theatre* (1817), \$2.

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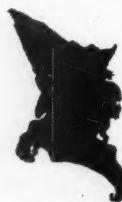
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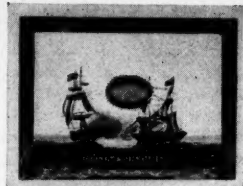
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A few rare and beautiful pieces from the old manors and plantations of Kentucky, as well as numerous old treasures picked up throughout Ohio and Indiana.

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Cherry high-post carved bed

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Cherry rope column chest of drawers

Mahogany Empire chest of drawers

Two old pine mantles from an old Drover's tavern

Mahogany pineapple column chest of drawers

Walnut field bed with arched canopy

Many pieces of pewter, lustre, brass and glass

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Say, Folks

MET old Seth Damon from Squeehissett last week. Seth jest been to Boston and was tellin' the folks to home what he seen there. Sed he thought his fambly had the oldest antique stuff hereabouts, but he gotten the wind took outen his sails when he strolled into the Boston Antique Shop on Beacon Street. Those folks sure had his things beat 'a mile banjer clocks made by them Willerd fellers, better'n his'n and with reel glass pictures in 'em; mirrors made by Sheridan as fought in the Civil War and one made by Adam—sure must be very old—suppose he made it for Eve; wimmenfolks was just as pernickety in them days as now; Windser chairs from Windser Castle; gess Royalty has set in them good and plenty. Seth sez they have the purtiest glass and chiney and a hull fleet of ship models; he never seen sich a lot of reel old quaint and curious things in all his born days—reminds him of some old verses his granny used to sing. Went like this:

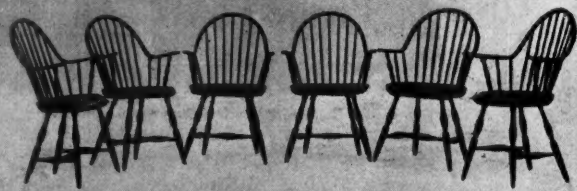
There's the old brown jug
And the old hooked rug
And the old pewter platters on the shelf;
And the old banjo clock
And the old blue crock
And the little old plates of delf—
And the old wood ladle
And the old red cradle
Which was built very wide for two,
For the sons and heirs
Often came in pairs
In them good old days, ta looral loo!

If you want to see the very best collection of old-time things, and all for sale, old Seth sez, call at the

BOSTON ANTIQUE SHOP

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— NUTTING'S *American Windsors*, p. 91.

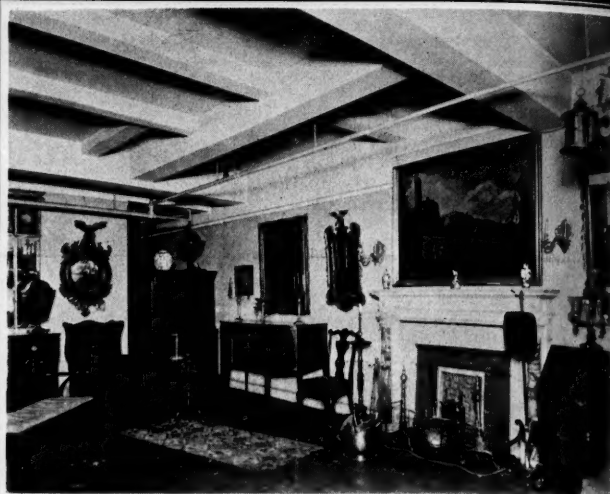
THE most graceful Windsor chair ever devised is that in which back and arms are formed of one continuous piece of wood. Yet this one piece back-and-arm type is, today, the rarest, because it was originally hardest to make and proved most difficult to preserve intact. The offering, therefore, of the above illustrated set of six perfectly matched examples in *original condition* constitutes something of an historical event.

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Attributed to the 17th century as characteristic of the period. Represents the meeting of Louis XI of France with Charles, Duke of Burgundy, on an island in the River Oise.

HEIGHT, 6 1/4 inches; WIDTH, 4 3/8 inches.

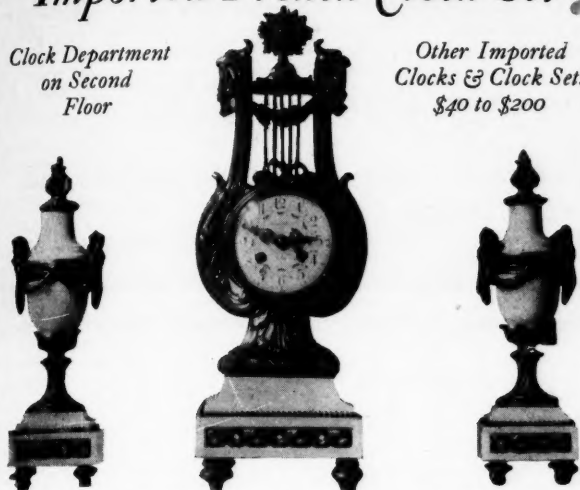
GEORGE W. REYNOLDS

1742 M STREET, N. W., WASHINGTON, D. C.

1822

STOWELL'S

1922

*Imported French Clock Set**Clock Department
on Second
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Clocks & Clock Sets
\$40 to \$200*

Clock case is of white marble artistically mounted with gilt bronze and stands 18½ in. high. Fitted with 8-day, hour and half hour striking, French pendulum movement, rose garland porcelain dial with gold serpentine hands. Urn shaped side ornaments are of white marble to match clock, 12 in. high. Price, complete set, \$125.00

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Jewellers for 100 years

*Ladder Back
Chippendale
Chair*

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ENGLISH WALNUT

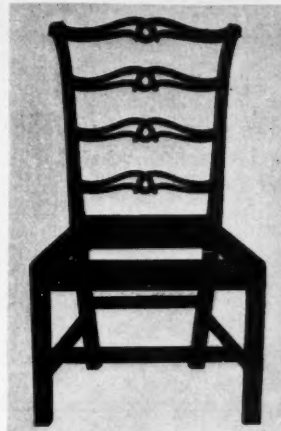
1760

*One of a pair from
Old Virginia*

*These Chairs, combining grace
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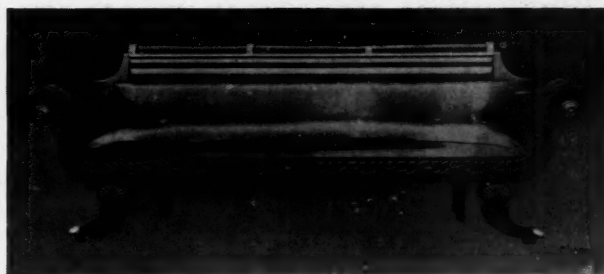
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*Colors: Green and Blue Verdure and Tan. Size: 8 feet, 10
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*This very beautiful Tapestry
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AMERICAN GLASS FLASKS. Write what you have to offer; also early American 3-mold glass, so-called "quilted and ribbed pattern," especially in any color other than clear white; also Bennington Pottery. Send descriptions and prices to **GEORGE S. McKEARIN**, Hoosic Falls, N. Y.

MR. JOSEPH HERGESHEIMER, West Chester, Pennsylvania, wants early American antiques absolutely in their first condition and unchanged. All pieces must be thoroughly identified, with full descriptions, photographs, and whenever possible, personal examination.

SHERATON TABLE DESK, small size; mahogany, with or without old handles. Send drawing or photograph with price. No. 263.

ANTIQUE DIVIDED GILT MIRROR, about 4 1/4 feet long, to hang over sideboard. Describe, send photograph, state price. Also old china dogs; also seven coffin shaped glass prisms, (5 inches). **HOWARD LEWIS**, 516 Dillaye Bldg., Syracuse, N. Y.

OLD COINS. Large selling catalogue of coins, free. Catalogue, quoting prices paid, 10 cents. **WILLIAM HESSLEIN**, 101 Tremont Street, Boston, Mass.

ANTIQUES WANTED, furniture, banjo clocks, glass, historical flasks, chintz, samplers, racing prints, anything antique. **KATHERINE WILLIS**, 272 Hillside Avenue, Jamaica, N. Y.

STAMPS. Cash paid for large and small lots. **F. E. Atwood**, 683 Atlantic Avenue, Boston, Mass.

LIVERPOOL CHINA, particularly pitchers, bowls and plates illustrating or pertaining to American ships, must be perfect; send description, pictures if possible, and price to private collector. No. 254.

FINE SPECIMENS OF ANTIQUE GUNS and pistols, preferably in pairs; rare pieces preferred; American arms not wanted; antique clocks and watches with complicated mechanism are also wanted; in answering this ad, give lowest prices and full description in first letter. **EDGAR L. NOCK**, 32 Broadway, Providence, R. I.

ANYTHING PRINTED in Boston and Cambridge; pamphlets, books, acts, laws, resolves, papers, handbills, and anything printed that is old, odd or curious, wanted for cash. **G. A. JACKSON**, 20 Pemberton Square, Boston, Mass.

PAPER WEIGHTS WANTED. I am interested in buying fine millefiori and paperweights in glass at reasonable prices for cash—only fine specimens wanted. Write description of what you have and price asked. No. 258.

INFORMATION about any books or sheets of designs for needlework published before 1800, American and foreign. Editor, **ANTIQUES**.

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COLONIAL BED SPREADS, full size, \$15 single, \$26 pair—curtains \$6 pair. So attractive for country, lake or mountain homes. Lovely for wedding gifts. Hand tufted on unbleached muslins—copies of those made long ago. Write **Mrs. R. R. McCUTCHEON**, 1721 Pleasant St., Des Moines, Iowa.

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SET OF MANTLE CANDELABRA, 3 pieces, marble and bronze base, original prisms; pair Staffordshire ornaments, girl riding garlanded goat. **FRANK G. HALE**, 2 Park Square, Boston, Mass.

HAND WOVEN MEDALLION COVERLET, blue and white, 1835; pair old Bohemian glass vases, perfect; cherry, drop leaf table, carved legs. **YE OLD FURNITURE SHOP**, Cor. Main and Center Streets, Ashtabula, Ohio.

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PAIR OF SALTS, *N. E. Glass Company, Boston*, impressed; Sheraton foot stool; curly maple pipe box; pineapple glass; twelve goblets; compote, sugar, cream, butter, spoon holder; toleware night lamp; Sandwich glass compote (page 39, *Collector's Luck*) Curly maple chairs; gilt cornices. **JANE WHITE LONSDALE**, 256 Lexington Avenue, New York City. Murray Hill 2991.

BANJO CLOCK, genuine antique, also two with new glasses. **JOHN M. FISKE**, 63 Washington Street, East Orange, N. J.

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A NICE SELECTION OF EARLY AMERICAN ANTIQUES; furniture; glass; china; historical flasks, etc., at our new shop, 735 Madison Avenue, New York City. **HELEN ANNETTE** and **KATHERINE SKINNER McKEARIN**.

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ONE LARGE PRESSED GLASS FRUIT BOWL, \$25; also one large blue and white vegetable dish with cover, \$7. **Mrs. F. C. DREW**, 53 South St., Warwick, N. Y.

SOME VERY FINE PAPER WEIGHTS. Sandwich glass candlesticks; chintz. **Mrs. CLARK'S SHOP**, Eighth St., New Bedford, Mass.

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PORTRAIT, *George Peter Alexander Healy*, dated 1853. Sandwich glass; Victorian animals, Bennington book flask, Godey's books, old prints, bed covers. **A. AUSTIN DUNHAM**, Box 335, Provincetown, Mass.

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COLORS ENGRAVING, FRAMED. *Franklin at the Court of France*. Three water colors by Clarkson Stanfield Boddington, Peter de Wint. No. 265.

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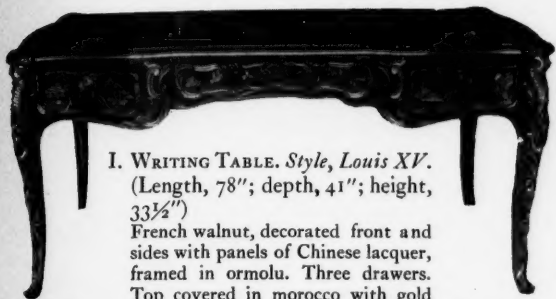
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Three Masterpieces of French Cabinet Making

RECENT expert examination of various items of personal property belonging to an old Providence estate, now in process of settlement, has brought to light three extraordinary specimens of eighteenth century French cabinet making, which, after having been lost to public knowledge for upward of two decades, are now offered for sale. The importance of these pieces lies not only in obviously superb qualities of general design and workmanship; but all three exhibit the use, in European furniture, of actual Chinese lacquer at its best. *All three, further, are safely attributable, each to master workmen of their period.*



I. WRITING TABLE. Style, Louis XV.
(Length, 78"; depth, 41"; height, 33½")
French walnut, decorated front and sides with panels of Chinese lacquer, framed in ormolu. Three drawers. Top covered in morocco with gold stamped palmette edging. Rim and corners of ormolu. Leg ornaments of ormolu, exquisitely designed, and finished with great refinement.

PROBABLY by Gilles Petit, working with Cressent (1685-1768). Of Cressent, Lady Dilke says: "The construction of the tables is invariably marked by the projection of the two sides beyond the centre, so that the middle drawer is slightly recessed." This characteristic diminished in Cressent's late period. Probable date of this piece 1750-1760. Interesting analogue in the Jones Bequest of the South Kensington Museum carries signature of *G. Petit*.



II. BUREAU DESK. Style, Louis XV.
(Length, 6½"; depth, 35"; height of table, 32")
French walnut veneer. Paneled front, sides, back, and drawer alcove, with Chinese lacquer, framed in ormolu. Double faced clock supporting dark bronze *amorini*. Flame candle holders and rich mounts in ormolu.

ALTHOUGH differing in important details, this desk, in general contour and in the handling of its metal work, betrays relationship to the famous

Bureau du Roi made in the Oeben-Riesinger atelier for Louis XV in 1769. Certainly the metal work gives every evidence of modelling by Duplessis and of casting and chiselling by Hervieux, whose skill contributed largely to the fame of the royal desk. That design is known to have been followed with modifications in various subsequent examples. While the royal desk was embellished with marquetry and closed with a cylinder top, this more feminine interpretation displays an open top, and decorations in minutely perfect Chinese lacquer, apparently wrought for this specific piece.



III. COMMODO OR MUSIC CABINET Style Louis XVI.
(Length, 62"; depth, 25¼"; height, 42")
French walnut, decorated front and sides with large panels of Chinese lacquer, framed in ormolu beading. Top, *porfido rosso antico*. Festoons and ribbands and groups of musical instruments in ormolu. Latter supported by urn shaped balusters of same metal. *From the Baroness Hirsch Collection.*

TO be characterized as among finest examples of the work of Martin Carlin. It exhibits to advantage those "elegant detached balusters which seem a special feature of Carlin's work." The actual making of these metal ornaments, is, however, to be attributed to Gouthiere. At least three analogous pieces are known. The most important is in the Louvre. It is, however, less elaborate than the present example, not only in quality of lacquer, but in the richness of its ormolu decoration.

THE sale of these pieces, either singly or as a group, has been entrusted to the undersigned. They have been carefully illustrated and described in deference to an historical significance and an intrinsic worth that should commend them to the attention of collectors, museums and important dealers in both Europe and America. Correspondence concerning them is invited either directly by interested principals or by properly constituted agents. Opportunity for examination will be given by special appointment. *All communications should be addressed to*

Mrs. Wallis E. Howe, 56 Keene Street, PROVIDENCE, R. I.



Made about 1700—

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The woods used were oak and pine. The panels on either side of the center are decorated with ships in full sail. The drawers are painted to represent waves on which the ships are sailing. The center panel shows a meeting-house, in full

color. Thus it will be seen that the decorations are very symbolic of our forefathers' lives.

This chest was for a considerable time on exhibition at the Boston Museum of Fine Arts. In fact, we purchased it from the owner while it was still on exhibition.

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